Baroque
vs
Modern:

The Baroque oboe in a Modern Context

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Submitted in fulfillment of the requirements for the
Degree of
Master by Research

Faculty of Creative Arts and Humanities
Charles Darwin University
Darwin

December 15 2010
Thesis Declaration

I hereby declare that the work herein, now submitted as a thesis for the degree of Master by Research of the Charles Darwin University is the result of my own investigations and all references to idea and work of other researchers have been specifically acknowledged. The work embodied in this thesis has not previously been accepted in substance for any degree and is not currently submitted in candidature for any other degree.

Signed: ........................................

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Abstract

The aim of this thesis is to evaluate the potential contributions that could be applied to a performance using a Baroque oboe playing Baroque repertoire in an ensemble of contemporary instruments. In order to achieve this I will research the history of the oboe family and performance practice of the Baroque period and compare the technical elements of performing on a modern oboe compared with the Baroque oboe. In order to establish the validity to my experiments, I will also interrogate the concept of an 'authentic' performance within the context of Historically Informed Performances. Then, via a CD recording, provide listening opportunities to compare the Baroque oboe with its modern counterpart when played in a contemporary setting.
INTRODUCTION

Over the last century, extensive musicological research has been undertaken in the field of ‘performance practice’ from the Baroque period,¹ both by music historians and performers alike. In many ways the search for an understanding of how music was performed during the Baroque era was, to large degree, a search for the authentic in ‘performance practice’. The term ‘performance practice’ applies to techniques used in specific musical genres during specific musical periods. “The ‘early music movement’ is particularly concerned with performing practice and the revival and use of period instruments as well as period techniques and understandings of such matters as notation, rhythm, tempo and articulation, along with the establishment of texts that conform with the composer's intentions.”² However, performance practice often refers to the techniques that are implied, and not written or notated, such as the technique of using vibrato.

Likewise the approach to ornamentation has varied throughout the historical period, meaning the interpretation of most common ornaments of any given period need to be performed in the appropriate style to the era from which they originated.

Plate 1 ‘The Australian Brandenburg Orchestra’

The Oxford Dictionary on line defines ‘performance practice’ as follows: “The way in which music is performed especially as it relates to the quest for the ‘authentic’ style

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¹ For the purposes of this thesis the Baroque era is defined as 1600 – 1750.
² http://www.answers.com/topic/early-music
of performing the music of previous generations and eras. Its study covers notation, ornamentation, instruments, voice production, tuning and pitch, and the size of ensembles and choruses.”

As a result of this interest in ‘performance practice’ and the associated research, numerous period instrument ensembles and orchestras have been formed internationally. These groups include, for example; ‘The Australian Brandenburg Orchestra’ (Australia), ‘The King’s Consort’ (UK), ‘Baltimore Consort’ (USA), ‘Camerata Köln’ (Germany), ‘Red Priest’ (UK) and ‘The Polish Baroque Orchestra’ (Poland).

These ensembles commonly use either original ‘period instruments’, or reconstructions of original instruments from that particular musical period. As to reconstruction, there is little doubt the use of reconstructed ‘period instruments’ was pioneered by Arnold Dolmetsch (b Le Mans, 24 February 1858; d Haslemere, 28 February 1940) as part of his resolve to revive the performance of instrumental Baroque music on instruments for which the original music was written and in the style of that period from which it came. Dolmetsch came from a family of musicians and craftsmen.

Plate 2 The Dolmetsch Family at Haslemere 31st August 1928.

In 1889 Dolmetsch began to acquire and restore early instruments as a result of discovering ‘English fantasies’ for viols within the British Museum and Royal College of Music library. It is worthy of note that Dolmetsch’s interest in period music was encouraged by Sir George Grove, founder of the Grove Dictionary of Music and Musicians.

Dolmetsch crafted his first lute in 1893; his first clavichord followed in 1894, he built his first harpsichord 1896. He designed and built a ‘triangular harpsichord’ in 1915. However, as Margaret Campbell tells us, it would be incorrect to surmise that his work was well received as: “Throughout his career Dolmetsch was met consistently by the prejudice of his contemporaries, which was due largely to their skepticism, but also to his own intolerant and intractable nature. Towards the end of his life scholars and musicians were at last beginning to recognize the true value of his work, but he was a very sick man and had by then lost touch with them and their researches, and refused to believe their sincerity when they praised him.”

Robert Donington, who worked with Dolmetsch wrote: “In his prime his critical faculty fully matched his uncanny intuition: in his last years his intuition remained more fruitful than unintuitive learning can ever be, but grew less sure from lack of scholarly contact . . . His flair for early style and for inspired tone-production on early instruments amounted to a unique phenomenon . . . He once characteristically remarked ‘students should learn principles rather than pieces: then they can do their own thinking.’

Plate 3 The Transverse Flute with additional centre piece

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5 Ibid.
With the rise of interest in period performance practices, instrument makers have re-introduced attributes such as ‘corps de rechange’ to modern copies of period instruments. A transverse flute, for example, can be purchased with extra middle sections (additional centre pieces) that are at different pitches, for example, one at A=440 Hz and the other at A=392 or A=415 Hz. (See Plate 3) joints. “Usually the difference in length between consecutive joints was about 5mm. This makes a difference of about 5 Hz in the pitch.” This choice in different pitches allows one to play amongst both period and modern instruments. In 1791, J.G. Tromlitz remarks on the original use of additional middle joints: “While the pitch of all places is not the same, but sometimes varies up to a semitone higher or lower, it is necessary to have several middle joints correctly graduated higher or lower, in order to be able to play in tune everywhere.” An example of a modern pitched, affordable, modern pitched instrument is a Baroque flute for sale in The Early Music Shop in the UK. On the site it states: “Aulos AF2 baroque flute, matt black plastic a=440. This Aulos baroque flute, based on a Grenser flute design, has a matt finish to simulate Grenadilla wood. It has a more rounded sound than the AF1, and the matt finish gives a better grip for holding the flute. Ideal first instrument for playing in ensembles with modern instruments.”

The first section of this thesis will involve an examination of the characteristics and history of the oboe family. (See Plate 4)

By evaluating its inherent qualities such as timbre/tone, volume, technical capabilities and articulation, I hope to give a better understanding of its possible contributions to an ensemble comprised of modern instruments.

Plate 4 A Baroque oboe by Mark Eochard

6 Alternate top or middle sections for wind instruments so that they can play at different pitches.
7 http://www.oldflutes.com/baroq.htm#3 - Rick Wilson’s Historical Flutes Page
In order to play effectively on period instruments, it is essential to have knowledge of the instrumental technique that pertains to the corresponding period. A Baroque oboe for example has a more flexible embouchure compared to the modern oboe due to its lighter and softer reed. Like the oboe, many instruments underwent substantial modifications during the Baroque period. Some instruments were almost entirely rebuilt, while others were modified with keys, valves etc.  

These modifications increased the instrument’s dynamic and note ranges, changed their tonal timbres and enabled them to play chromatically which made tuning easier.

The idea of using period instruments with modern instruments is not a recent one. There are numerous specialized makers that produce period instruments in a range of tuning choices. For example, Moeck, a manufacturer of Baroque oboes as well as other period instruments, sells them at A=440 Hz. (See Plate 5).

**Plate 5** Part of the range of Moeck\(^1\) period instruments

It is also possible, for example, a Baroque flute or oboe or to be pitched at A=392 Hz, A=405, A=415 or A=440. This depends on the maker and what pitch/s the original model it is based on was set at. Woodwinds from the Baroque period were not used, or at least

\(^{10}\) Haynes, B. *The End of Early Music: A Period Performer’s History of Music for the Twenty-First Century* (Oxford University Press, 2007), 151.

\(^{11}\) Moeck have recently announced a reduction in their commitment to the production of ‘period instruments’ – “Despite all Moeck’s efforts, the number of customers and people interested in these unusual instruments has always remained small. Moeck’s idealism always weighed in favor of their production and keeping tradition alive as opposed to the dictates of economy. However, both the employees entrusted with the making of these instruments are now taking their well-earned retirement. Thus the point in time has arrived where Moeck is discontinuing the production of these instruments, which were always more admired rather than acquired. Moeck has not taken this decision lightly as the crumhorns, the shawms, the cornets, and all the other instruments represent more than 500 hundred years of European history of music and culture. Moeck’s recorder production is in no way affected by this decision.”

http://www.lazarsearlymusic.com/MoeckHistoricalWoodwinds/moeck_historical_woodwinds.htm
very rarely used at a=440 pitch, depending where and when they played within that period.\textsuperscript{12} Is one of the reasons that so many instrument makers today use A=440 pitch is so musicians can use and perform on them amongst other instruments of a modern standard pitch (their modern counterpart/s that is to say? (see Plate 6)

\textbf{Plate 6} Modern Oboe ~ G. H. Muller

For a player of a ‘period instrument’ living within a small town or city, it is rare to have an opportunity to play in a ‘period’ instrument ensemble. Would it then make sense to create ‘period instruments’ at a higher pitch in order to fit with the pitch of modern instruments? This is the question I will attempt to address.

In order fully explore the difficulties experienced by a non-professional oboist wishing to play a Baroque Oboe within an instrumental ensemble of contemporary (modern style) a CD has been produced to accompany this thesis. To create the greatest possible contrast, and, therefore, to highlight only the problems of the amateur Baroque oboist (myself) for purposes of the experimental CD, professional musicians (Charles Darwin University staff) agreed to donate their time. In order to avoid complicating the experiment results it was imperative that professional musicians capable of creating a solid back drop of reliable pitch and tight ensemble were used. This meant that only the limited skills of the amateur oboist performing on a Baroque oboe would be judged. Had amateur players been used the sharp contrast achieved could well have been lost as result of inadequate pitching and ensemble problems.

To further heighten the clarity of the problems experienced in performing on a Baroque oboe (an instrument at A=415 was physically adjusted to be able to play with an ensemble of modern instruments at A=440), the same music was also performed on a modern oboe.

\textsuperscript{12} A full discussion of pitch will take place later in this thesis.
It is essential at the outset that I explain why I chose to use an instrument that does not play at A440 for my experiments, and not a pitch adjusted 21st Century simulated Baroque oboe. Copies of most original oboes from the early eighteenth century (the period of the music used in the recording) range from approximately between A=392 to A=415 (‘modern Baroque standard’).\(^{13}\) And, oboes that are more suited to later styles of music, for example, Mozart and Haydn\(^ {14}\) were generally pitched at A=430 or higher. Given that the instrument I had available, and its inability to adjust the pitch by either changing the reed dimensions (eg. more softer, and/or wider), or by embouchure technique to move the pitch a semitone higher, I chose to adjust my pitch by the means stated (see page 63). This I felt gave genuineness to what might be a real-life circumstance for an amateur period-instrument player residing in a community where there were no other period-pitched instruments accessible.

\(^{13}\) http://www.baroqueoboes.com/OBOES/oboe_intro.html
\(^{14}\) http://www.baroqueoboes.com/OBOES/oboe_classical.html
Chapter I
Literature Review

Historically Informed Performance (HIP) and Authenticity

Within the last few decades, interest in Baroque ‘performance practice’ has attracted considerable attention by performers and academics alike. Initially in the 1950s \(^{15}\), this phenomenon of interest in Baroque ‘performance practice’ was known as the ‘Early Music’\(^{16}\) movement and featured musicians such as David Munrow, Christopher Hogwood and Nikolaus Harnoncourt. At the outset of this ‘movement’, nuances such as correct pitch, accurate ornamentation techniques, the use of right acoustic setting (size of amphi
theaters/halls etc.), to name just a few, were not generally considered when performing ‘early music’. As interest in the field developed, so the search for authentic performance of ‘early music’ began. Eventually the desire for ‘correct’ performance became known as ‘Historically Informed Performance’ (HIP).

Important works describing HIP include John Butt’s, *Playing with History* (2002) and *The End of Early Music: A Period Performer's History of Music for the Twenty-First Century* by Bruce Haynes (2007). In his book, John Butt outlines both the critical and constructive views of the HIP movement, which includes a collation of information by Richard Taruskin and Peter Kivy. Bernard Sherman’s *Inside Early Music: conversations with performers* (1997) is an interesting and meaningful book in which the performers themselves elaborate on the issues dealing with HIP.


\(^{16}\) The term ‘Early Music’ is generally accepted as referring to the late Renaissance and the early Baroque Periods.
Regarding the value of the nature authentic performance, there is no doubt that HIP or the ‘Early Music’ movement raises the matter of authenticity in a more general sense. Although this inquest into the subject mostly focuses on the musical aspect of authentic performance, there has been a great deal written which covers a wide variety of perspectives on the topic, for example, art, travel, politics, economics and its philosophical meaning. Andrew Potter’s work *The Authenticity Hoax* (2010). “. . . I argue that the whole authenticity project that has occupied us moderns for the past two hundred and fifty years is a hoax. It has never delivered on its promise, and it never will . . . My argument is not that once upon a time we lived authentic lives – that we used to live in authentic communities and listen to authentic music and eat authentic food and participate in an authentic culture – and now that authenticity has gone. This is not a fairy tale. . . the overarching theme of this book is that there really is no such thing as authenticity, not in the way it needs to exist for the widespread search to make sense. Authenticity is a way of talking about things in the world, a way of making judgments, staking claims, and expressing preferences about our relationships to one another, and to things.”17

In *The Thing Itself*, Richard Todd explores authenticity with respect to the reasons people seek the authentic, for example, in things such as travel, antique furniture, ideas and politics. And, there surely can be little doubt that both the audience for Historically Informed Performance and the performers engaged in Historically Informed Performance are influenced by the same pursuit of authenticity. The question is: is HIP just a euphemism for the search for authenticity?

As for the musical approach to authenticity, *Authenticity and Early Music* (1988) edited by Nicholas Kenyon contains much relevant thought on the matter of what constitutes an authentic performance. Kenyon, a music critic and author gives a perspective from the listener’s point of view.18 He points out, for example, “In 1968, Nikolaus Harnoncourt made his first recording of Bach’s B minor Mass. . . it used not only ‘original’ instruments but boys’ voices in the choir and new approaches to phrasing, balance, and articulation. (It

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18 http://en.wikipedia.org/wiki/Nicholas_Kenyon
is of course ironic, and a comment on the whole ‘authenticity’ business, that most of its artifacts are in the extremely inauthentic form of recordings without audience which sound the same every time one plays them).”19 The contributors in this work Authenticity and Early Music include early music scholars such as Howard Brown, Will Crutchfield and Richard Taruskin. The articles examine "the views and attitudes to the problems of authenticity in early music . . ."20

Another author, one of the earliest contributors to the Early Music Movement, is Nicholas Harnoncourt. In Baroque music Today: Music as Speech, he gives much insight into his interpretation of HIP via his experiences as a performer and conductor. Regarding the composer’s intention he states: “Our cultivation of historical music today does not resemble that of our predecessors. . . . The composer’s intention has become for us the highest authority. We view old music by itself, in its own period, and therefore feel compelled to try to render it faithfully, not for cultural reasons, but because this seems to us the only way to present older music in a vital and appropriate manner . . . The original conception of a work can only be intimated, especially in the case of music composed in the distant past. Some clues which may indicate the composer’s intention include the expression marks on the score, the instrumentation, and the many traditional practices of performance, which have undergone constant modification, a knowledge of which composers could presume among their contemporaries. But for us intensive study is required . . .”21

The outset of the Early Music Movement is not the first instance in which musicians, composers and/or scholars revived music from previous eras. In her article The Meaning of Authenticity and The Early Music Movement: A Historical Review, Dorotty Fabian wrote: “The concept of authenticity in musical performance has been debated extensively in British-American musicology during the 1980s and 1990s mostly in the context of early music and historical performance practice. What is missing from these publications is an

acknowledgment and integration of research of the issue by European scholars and performers, which occurred some 20 years earlier.”\textsuperscript{22}

Kenyon’s words in \textit{Authenticity and Early Music} (1988): “For two very different activities can be seen as achieving popular recognition at almost the exact same time around 1968: first the revival of forgotten repertoires played on unfamiliar instruments, and second the performance of familiar repertoires from the past in a radically different manner.”\textsuperscript{23}

\textbf{The Baroque Oboe}

The most widely discussed subjects, regarding the Baroque oboe, are its history; its development; its repertoire and the instrument-makers. The most substantial books, in terms of volume of research at least, are: \textit{The Eloquent Oboe: A History of the Hautboy from 1640 – 1760} (2007), by Bruce Haynes; \textit{The Oboe} by Philip Bate; \textit{The Oboe} (2004) by Geoffrey Burgess & Bruce Haynes. In their book titled, \textit{The Oboe}, Burgess and Haynes discuss how and why the oboe evolved into its present-day form. The book also traces the history of the makers of the oboe, performers, composers and repertoire.

\textit{The Eloquent Oboe} is one of the largest bodies of work written on the topic of the history, use and methods of the Baroque oboe. The majority of Haynes’ text is dedicated to the historical background of the family of Baroque oboes and their predecessors. Haynes gives an entire 100 pages on instructions and techniques for playing the Hautboy\textsuperscript{24}, which includes embouchure, tone, instrument range, fingering Baroque phrasing, tonguing, vibrato and tuning.


\textsuperscript{24} The standard English name for the oboe in the Baroque period (pronounced ‘O-Boy’). Haynes, B. The Eloquent Oboe 5.
The Baroque Tenor Oboes

In his book *The Oboe*, (1975) Philip Bate describes a number of relevant issues relating to the topic of this study. A majority of this book’s content depicts the history and development of the oboe. Since the oboe mostly differs from the Taille in size and not shape, these descriptions are very relevant to the study of the background of the tenor oboe. The history of tenor oboes from the 17th to 19th centuries (which includes the Vox Humana, Oboe da Caccia, Taille and Cor Anglais) are substantial in this reference text. Bate describes their origins, use, and differences in construction of both curved and straight tenor oboes. He points out some of the first documented references from scores and explains why there are a number of international terms used for these tenor instruments.

Dahlqvist’s article *Taille, Oboe da Caccia and Corno Inglese* (1973) gives suggested dates of origin and various internationally used names of the larger oboes as well as usage of the Oboe da Caccia and Taille in J.S. Bach’s cantatas. Dahlqvist states scholars have agreed the Oboe da Caccia J.S. Bach refers to in his scores, could actually be the curved tenor with a flared bell (previously thought to be the straight tenor). He also lists the cantatas of which the Taille and Oboe da Caccia are in and their roles that they played. Dahlqvist goes into depth on the question of instrumentation of Bach’s works relating to the Taille and Oboe da Caccia: “But did Bach in fact distinguish between the straight Taille and the curved oboe da caccia as his scores seem to indicate. Or did his players obtain different sounds from the instruments which Bach used for special orchestral colours. . .”25

In Denton’s work *The Use of Oboes in the Church Cantatas of Johann Sebastian Bach* (D.M.A. dissertation, (1977) he states that church cantatas of J.S. Bach selected a wide variety of instrumental timbres depending on the character of the particular movement. Both the Taille and Oboe da Caccia appeared in the cantatas, passions and oratorios of J.S. Bach in the first half of the eighteenth century. Bach specified the tenor oboes in his scores

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and appears to make a clear distinction on the use of them both (Taille and Oboe da Caccia).  

In describing the use for Taille and Oboe da Caccia in J.S. Bach’s cantatas, Haynes writes: “But the instrument Bach called a Taille never played obligato parts (except as the third hautboy in a double reed choir): all his surviving solos for F-Hautboy are specifically marked for Oboe da Caccia. It is therefore tempting to assume that the instrument was called Taille when it played tutti and Oboe da Caccia when it played solos (all Oboes da Caccias being Tailles, but not all Taillies being Oboe da Caccias).”  

Other texts worth noting on the tenor oboes are Eric Halfpenny’s article The 'Tenner Hoboy' (1952) and Cary Karp’s Structural Details of 2 oboi da caccias (1973). In The 'Tenner Hoboy', Halfpenny describes the use, and brief history from original and secondary sources, outlines its facilities, measurements and different features and types (for example bulb-bell, bulb-less tenors, and bent-tube tenors). “It is a pity that no acoustician has yet given a detailed account of the effect or function of the bulb bell, and that musicologists have so often been inspired by fancy when dealing with it.” In my view, his statement that: “Reliable information about the larger oboes is difficult to find, because their history has more often been obscured that clarified by the incautious precision of some textbook statements.” Is correct, and that reliable and specific sources of information on the tenor oboes (Taille and Oboe Da Caccia) are hard to source.

**Period Performance Practice**

Bruce Haynes’s book *The End of Early Music: A Period Performer’s History of Music for the Twenty-First Century* is probably the most important publication written on the subject of HIP.

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27 Haynes, B. The Eloquent Oboe, 382.
29 Ibid., 17.
In Haynes’s work *The End of Early Music: A Period Performer’s History of Music for the Twenty-First Century*, he discusses the controversy surrounding ‘Early Music’, the state of the authenticity movement and the difficulties and challenges that arise for musicians, composers and audiences. In order to help musicians distinguish the differences between the Early Music period and romantic styles, he gives insights, via recording comparisons, as to why the classical world uses this interpretive approach of the so-called Early Music period.

With regard to the problems surrounding the idea of authenticity in performance, Haynes writes: “We don’t think about it much, but in fact those old pieces were not written for us. Nobody back then knew what we would be like, what kinds of instruments we would be playing, or what we would expect from our music. In fact, they didn’t even know we would be playing their pieces. So, a little adaptation is called for to fit their music to us.”

Haynes’s uses the term *rhetorical music* instead of early music, meaning: “music made when musical rhetoric was valued and used, beginning with the Renaissance and including the late eighteenth century; rejected by the Romantic Revolution.”

Harmoncourt’s *Baroque Music Today: Music as Speech* discusses many facets of period performance, for example, The interpretation of Historical Music, Period instruments and the Baroque orchestra. Harmoncourt’s opinion of the question of instrumentation of given musical periods is: “It is high time that we realized that the instrumentarium, the “orchestra” of a given period is perfectly suited to the music of the period and vice versa – which is true with regard both to the entire instrumentarium of the age as well as to each individual instrument. I both see and hear that each instrument, by the time it is used in art music, has already reached an optimal stage where overall improvements are no longer possible. Any improvement in one area must therefore be paid for by worsening in a

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31 Ibid., 15.

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different area . . . Today, having gained the necessary historical perspective, we must regard almost all “improvements” simply as changes within the history of music.”

**Treatises, Methods and Tutors**


In *The French Hautboy: A Technical Survey, Part I*, that he surveys, he states: “Anything that can be gathered regarding the technique of an obsolete instrument” is of value relating it to the musical practices of its period, and in assessing its musical significance to those who first heard it played. It has, therefore, been thought worthwhile to make a short survey of some of this material, which has not hitherto been collated at a practical level, that is to say in the light of first-hand knowledge of the type of instrument to which it relates. This is of special interest in the case of the oboe because many of the earliest sources have only been disclosed since the formation of this Society (Galpin Society) in 1947 and largely as a result of member’s researches.” In *The French Hautboy: A Technical Survey, Part II*, he outlines the fingering tablatures used in the following sources: The Sprightly Companion; Talbot MS; Walsh; Freillon Poncein; Hotteterre and New and Complete Instructions.

From Haynes’s ‘Playing the Hautboy’ chapter in *The Eloquent Oboe* he explains: “Not counting derivative works, there are eleven surviving self-help instruction books from the period 1688 to 1752 that include information on hautboy playing.” Using these works, early known fingering charts (up to the classical oboe) as well as Warner’s *An annotated bibliography of woodwind instruction books, 1600-1830* (1967), he also produced his

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33 This article was written before the onset of the early music movement, hence the hautboy would have not been incorporated much in period performances.
article *Oboe Fingering Charts, 1695-1816* (1978) in which he explains: “A survey of fingerings is therefore of some historic interest, and will hopefully also be of practical value to players of the early oboe.”

**Pitch and Temperaments**

There are a wide range of articles and monographs that outline the use of tuning temperaments. Some of these also include definitions of the different types of temperament used during their respective periods. Pitch ‘standards’ throughout the world before the beginning of equal temperament varied immensely. Describing in detail about the history of the various temperaments is Ross Duffin’s book *How Equal Temperament Ruined Harmony: and why you should care* (2007).

An extensive study of the variation of pitch levels and standards as far back as the 16th century, is the book *A History of Performing Pitch: The Story of "A"* (2002) by Bruce Haynes. On explaining the variable and standard pitches used in the Renaissance and Baroque, Haynes writes: “It might seem that the foundation on which we know the levels of historical pitches can never be tested by direct experience, since we cannot hear the music as it was originally played. But we can hear some of the same instruments (the ones that survive), and measure their pitches with the same accuracy we use in tuning modern instruments. The difference lies in the possible changes original instruments may have undergone with time, and changes in performing technique. These issues can be addressed by choosing the instrument types that are the least flexible in pitch, and by an awareness of the variables that affect pitch on each instrument.”

In relation to original pitches used for the Baroque oboe, there are several books and articles describing the findings of pitch estimates of original oboes, for example, Burgess, B. and Haynes, B. *The Oboe*. Haynes, B. *The Eloquent Oboe* and *A History of Performing Pitch: The Story of "A"*, Halfpenny, E. *The English 2- and 3-Keyed Hautboy* and *The French Hautboy: A Technical Survey, Part I*. “It is, however, of particular interest in view

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of the variety of speculative pitches which are apt to be ascribed to quite ordinary standard hautboys in some museums... as early hautboys are sometimes accompanied by crooks or staples of uncertain origin, whose evidence as a pointer to the pitch of the instrument may be entirely misleading.\(^{39}\) In Haynes's words: “There are, however, ways to estimate an instrument’s original pitch, by comparing: (1) known historical pitch standards of the time and place where the instrument was made/or played; (2) recorders, traversos, and clarinets made by the same hautboy maker; (3) acoustic profiles; and (4) hautboys by the same maker that differ in length. This information can then be combined with the pitch produced by the instrument to arrive at a plausible guess.\(^{40}\)

**Repertoire**

Bruce Haynes 1992 monograph *Music for Oboe, 1650-1800: A Bibliography* is an attempt to provide the most complete repertoire listing of the oboe to date for the defined period. In the book Haynes lists all known repertoire (solo and chamber works) for the oboe, oboe d’amore and the F-oboe (Taille, Oboe da Caccia English Horn) – clearly other repertoire maybe discovered in the future.

William Davis’s dissertation, *A Study of the Solo and Chamber Literature for the Oboe d’Amore from 1720-c1760 With Modern Performance Editions of Select Unpublished Works* outlines the basic facts of the term oboe d’amore and its historical development He also includes a list of works that contain the oboe d’amore from 1720 to 1750 which includes concertos, orchestral works, sonatas, trio sonatas and vocal works with orchestral instruments. These lists include works by J.C. Graupner, J.G. Graun, K.H. Graun, G.P. Telemann and J.S. Bach. Another dissertation is *The Baroque Oboe d’Amore* (1981), in which Cvedra Blake writes on the instrument’s use in works such as J.S. Bach’s vocal works, Telemann, J. G. Graun.


\(^{40}\) Haynes, B. *The Eloquent Oboe*, 94.
Summary

Since the ‘Early Music Movement’ began, a considerable amount of texts have been written on the Early Music Movement, HIP and Authenticity (both in the general sense and also relating to authentic period performance).

Whilst there have been many books and articles written on the origins of pitch and temperament (and the pitches of original instruments), there is very little on the subject of mixing period instruments with modern instruments.

In relation to the facility and methods of the baroque oboe (and the larger oboes), there are valuable works from primary and secondary sources. Thanks to authors such as Eric Halfpenny and Bruce Haynes, and their exhaustive research on the information of Baroque oboe history, their use, reed construction, collation of repertoire, for example, we have a greater understanding of this unique instrument.
Chapter II

HISTORICAL BACKGROUND AND CHARACTERISTICS OF A PERIOD INSTRUMENT – THE BAROQUE OBOE

“One would wonder the French Hautboy should obtain so great an Esteem in all the courts of Christendom, as to have the Preference to any other single instrument. Indeed it looks strange at first sight: But on the other hand, if a man considers the Excellency and use of it, this wonder will soon vanish.”  

J. Banister

The sound of a Baroque oboe is not so much unlike its modern equivalent, in that it still possesses a pungent, piercing sound, yet has a somewhat darker and woodier tone. These characteristics are due to its reed dimensions and the softer density of wood used. That being said, in bringing a Baroque oboe to play amidst modern instruments, some issues will need to be examined, for example, its pitch, the choice of key/s, issues of tuning, the instrument’s range and stylistic interpretations.

The use of single and double reed instruments has spanned several centuries. Since written information on reed making is scarce, therefore, the best source for our understanding of the dimensions of early reeds is probably via the paintings and drawings from the Renaissance and Baroque periods. The Zummar (originated about BC 2700)\(^4\) for example is of Egyptian origin and resembles two clarinets bound together, each with its own reed. The Shehnai was created by improving upon the Pungi, which is more commonly known as a ‘Snake Charmer’ which, like the Zummar, produces a bagpipe type sound (droning). Simple reed instruments can be made by cutting a tongue in the


\(^4\) http://www.playingsaxophone.info/category/clarinet

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side of rice stalks, corn stalks or river reeds just above the knot. Finger holes are then added to create a ‘pipe of green corn’ or an ‘oaten pipe.’

Plate 7 Double oboe in Haskell Oriental Museum

The origins of the instrument known today as the Baroque oboe or ‘hautboy’ came from the Renaissance shawm. The shawm was a Renaissance double-reed straight-pipe instrument. It consisted of a slender cone-shaped bore, which produced a loud and piercing tone. The shawm band (see figure 2.1) and consorts enlivened palace courtyards and market squares of the period.

Figure 2.1 Five shawm-players from procession for Maximilian I Hans Burgkmair’s Triumphal ~ Engraving by Hans Burgkmair 1516

Seven different sized shawms were in use during the early seventeenth century. Each had six finger holes and some with one or more keys below the bottom finger hole. They all basically had the same fingerings as each other and all blew to the octave (unlike an octave key that modern oboes use).

Because of increased demands in the music of the seventeenth century, new developments were made to the shawm. This gradual transition from the shawm to the hautboy can be traced back to the 1580’s and finished about 1660. ‘But what was demanded of the shawm by the mid-seventeenth century – and what it could not do

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44 A double reed instrument that was produced between the late 13th century until the 17th century.
46 Haynes, B. The Eloquent Oboe, 12.
without changing its form – was to express affections⁴⁷. Rather than lay down a broad swath of sound through a group of similar instruments like a shawm band, it was asked to play alone in imitation of a solo singer, to express the emotional force of texts (real or imagined), to ‘speak’ by bringing out the meaning of words, and to move listeners.”⁴⁸

**Plate 8** Shawms by Robert H. Cronin (copies); Treble in D: based on an original in Brussels, Alto in G: based on museum originals, Tenor in C: based on a one-keyed original in Prague.

The pirouette (see figure 2.2) protects the reed and also helps to avoid lip fatigue. On the pirouette, Haynes writes: “The pirouette was a piece of turned wood that projected beyond the end of the shawm and surrounded the lower part of the reed. Its upper surface was used to support the lips…With the pirouette, it was not necessary to control the reed completely with the teeth and lips: without it, the player’s embouchure took full responsibility.”⁴⁹

**Figure 2.2** Diagram of the top of a shawm:
- a) the staple, its lower part wound with thread
- b) the pirouette
- c) the reed, fitted into the pirouette on the staple.

⁴⁷ Affection: An affection is “a frame of mind or state of feelings; one’s humour, temper, or disposition at a particular time.” I can be an emotion, a state of mind, an attitude, even a physical state. Haynes, B. (2007), 167.
⁴⁸ Haynes, B. *The Eloquent Oboe*, 18.
⁴⁹ Ibid., 12.
The Baroque oboe reed consists of cane, thread, wire thread and the staple. The staple was made from sheet metal and hammered around a mandrel to form a cone shape. The most common cane used for all double reed making is *Arundo donax*, which for thousands of years, has been cultivated throughout Asia, southern Europe, northern Africa, and the Middle East.\(^5^0\)

![Plate 9 Baroque oboe reeds, staple, tenor oboe reed](image)

![Plate 10 Baroque oboe and Baroque oboe d’amore reeds](image)

![Plate 11 Separated hautboy joints, reeds and staples (copy)](image)

The rise of the new ‘hautboy’ came about between the years 1640 to 1670. Design changes in the shawm and hautboy type instruments can be seen through the illustration of Blanchet’s engraving in Borjon’s musette book (1672). Hautboys did not suddenly appear and take over from shawms during this period, since shawms were still being used at Louis XIV’s coronation in 1654.\(^5^1\) The composers Cambert and Lully were among the first to use the hautboy in their ballets and operas. La Barre wrote of Lully on his use of the new models of woodwinds: “His promotion meant the downfall of all the old instruments [the musette, the hautbois, the bagpipe, the cornett, the cromorne, and the sackbut] except the hautbois, thanks to the Filidors and Hotteterres, who spoiled so much

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\(^5^0\) [http://en.wikipedia.org/wiki/Arundo_donax](http://en.wikipedia.org/wiki/Arundo_donax)

\(^5^1\) Haynes, B. *The Eloquent Oboe*, 14.
wood and that they finally succeeded in rendering it usable in ensembles. From that time on, musettes were left to shepherds, and violins, recorders, theorbos, and viols took their place, for the traverse [flute] did not arrive until later."

The hautboy’s external form varies in many respects to its modern counterpart’s (conservatoire oboe). Some of these external differences include the number of keys used, reed dimensions, its shape (eg. bore size) and the type of woods used to construct the body.

Several wood types were used to create Baroque oboes. These included ebony, ivory, fruitwoods and Turkish boxwood, which about 85% of surviving original hautbois were made of.\(^53\) Turkish boxwood is a close-grained light yellow wood and was used in delicate woodwork which includes musical instruments.\(^54\) Boxwood was particularly easy to use for fine turning and consisted of a balanced density, which produced sufficient projection and resonance for hautbois.\(^55\)

The most prominent differences between the shawm and Baroque oboe can be summarized as follows:

- The hautboy’s reed was not as ‘fish-tailed’ as the shawms and did not use a pirouette.
- The shawm’s length below the finger holes was much longer the hautboy’s.
- The shawm was normally in one piece but the hautboy was made from three separate joints.
- The shawm had a smooth exterior compared to the ornamented steps at the joints, which was common on the hautboy.\(^56\)


\(^{53}\) Haynes, B. *The Eloquent Oboe*, 64.


\(^{55}\) Haynes, B. *The Eloquent Oboe*, 64.

\(^{56}\) Ibid., 22.
• The hautboy produced a different timbre when using natural and cross-fingered notes, unlike the shawm.57

Of the probable origin of the oboe d’amore, Davis writes: “Because the term “Liebesfuss”58 is the most-often-encountered name of the bulb-shaped bell in the eighteenth century, . . . the bulb-shaped instruments which are in existence today are indigenous to Germany. Germany, in all probability, was the country where the “Liebesbooe”59 was invented and developed.”60 Davis goes on to say: “And once this name “Liebesfuss” had been transferred to this particular oboe-type instrument, the name became associated with the special feature of this instrument.”61

Plate 12 Baroque oboe d'amore (original) – Jacob Denner, Cincinnati Art Museum.

In the key of A, the Hautbois d’amour is a minor third below the treble hautboy. “This was achieved by placing the tone-hole centre significantly lower.”62

In his dissertation Cvedra Blake writes: “. . . Lully wrote for “open belled oboes” . . . Walther’s Lexicon of 173263 gives 1720 as the date of invention”64. . . Walter described it as being in every way like the oboe except the bell which is contracted at the lower end . .

57 Burgess, G. and Haynes, B. The Oboe, 35.
58 Liebesfuss, the pear-shaped bell of the Oboe d'amore - http://commons.wikimedia.org/wiki/File:Liebesfuss.jpg
59 Liebesbooe (Ger.). Love-oboee, i.e. oboe d'amore - http://www.encyclopedia.com/doc/1076-Liebesbooe.html
61 Ibid.
62 Haynes, B. The Eloquent Oboe, 368.
Blake also states that “the bell joint was generally pear-shaped although open-ended instruments are found in a few collections.”

On the oboe d’amore and J.S. Bach, Haynes writes: “His fondness for the instrument is unmistakable: he included it in his inaugural cantata in May (BWV 75) and at least eight other cantatas before the end of his first year in Leipzig.” Bach scored it in an obbligato capacity in nineteen of his arias. It is almost always associated with alto and tenor voices.

The most significant composers that made this instrument famous were J.S. Bach and Telemann. “The instrument appeared in other contexts, less known nowadays, such as Scurmann’s beautiful opera arias, and concertos for multiple ‘d’amour’ instruments (flute d’amour, viola d’amour, and hautbois d’amour with orchestra) by Graupner and Telemann.”

![Plate 13 Baroque oboe d'amore bulb bell (copy) after Oberlender](image)

Bate describes the various types of tenor oboes: “During the greater part of the eighteenth century the tenor oboe exhibited a curious instability of form, the tube being anything from completely straight to curved in a half-circle. Occasionally also, near the end of the century, it was built in two straight sections joined by an angular ‘knee’; 19th-century examples are also known to have a straight tube doubled on itself near the bell.”

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64 Although that the oboe d’amour ‘became known’ in about 1720, the instrument had already existed several years prior to this. “It appears to have been developed by instrument makers between the years 1713 and 1717 and was mostly in use in Germany. - Haynes, B. The Eloquent Oboe, 368.
66 Haynes, B. The Eloquent Oboe, 370.
67 Ibid.
68 Bate, P. The Oboe (W.W. Norton & Company, Toronto, 1975.), 104.
The *Taille*, also commonly known as ‘taille de hautbois’ (hautboy is the obsolete English name for oboe, derived from Fr. *hautbois* (‘loud wood’) from which the It. *oboè* was derived)\(^6^9\) is a tenor oboe in F, a fifth below the treble oboe. The Taille’s first role was to play the tenor line in oboe bands. It was also scored in wind quintets, religious and orchestral works by composers, such as Beckurts, Schulze, and Liebe. Written records suggest that the Taille’s first appearance was between 1676 and 1689.\(^7^0\) It was utilized in the cantatas of J.S. Bach as a third oboe in a double reed choir and shared tutti sections with the viola.\(^7^1\)

Reeds for the Taille de hautbois differs from the treble oboe reed, being slightly wider and larger in general. The reed sits around a crook which protrudes from the top of the instrument.

**Plate 14** Taille de Hautbois by Sand Dalton (Copy of a Jacob Denner)

The curved counterpart of the Taille, the *Oboe da Caccia*, is also a Baroque tenor oboe in F. Like the Oboe d’amore, the Oboe da Caccia was most predominantly played within Germany. Most of the solo repertoire that has survived for the Oboe da Caccia was written by J.S. Bach for his Cantatas and Passions.\(^7^2\) This instrument adopted several different names, as Reine Dahlqvist explains: “It seems hardly possible that there existed several forms of F-pitch (curved) oboes in Hautbois de Chasse – Hautbois de silve – Waldhautbois – Corne d’Anglois/corno inglese/cor anglais. They were all the same instrument, but why it got several names is difficult to answer. It was probably through provincialism.”\(^7^3\)

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\(^6^9\) [http://www.oxfordmusiconline.com](http://www.oxfordmusiconline.com) – May 2009

\(^7^0\) Haynes, B. *The Eloquent Oboe*, 378

\(^7^1\) Ibid., 382.

\(^7^2\) Burgess, G. and Haynes, B. *The Oboe*, 74.

Physically the Oboe da Caccia differed from the Taille by its curved shape, widely flaring brass bell and its leather covering (see plate 15). The way they were held when played also differed. The Taille was held to the front and centre of the body while the Oboe da Caccia was placed to the player’s side, at an angle (see plate 16).

Plate 15 Oboe da Caccia A =415Hz (copy)  
Plate 16 Oboe da Caccia being played by Sand Dalton

The Oboe da Caccia appeared in twenty two of Bach’s cantatas, which included twenty four arias, eight choruses and five recitatives.74 The Taille was used in twenty cantatas and almost always used as a third oboe in an oboe trio, which usually doubled the viola part. The Oboe da Caccia was almost always used as a solo instrument and very rarely as a third oboe.75

In the cantatas where the Oboe da Caccia was assigned both as a solo instrument and as a third oboe, Bach always scored the solo in the first oboe part, which read “Aria con Hautboy d’Caccia”. When it functions as a third oboe, there is a separate written part for the third player.76 In no case does Bach write the solo part for the third player, most likely because he wanted the solos to be played by the most experienced player (first oboe).

74 Denton, J.W. The Use of Oboes in the Church Cantatas of Johann Sebastian Bach, 154.  
75 Ibid., 151.  
76 Ibid., 152.
The vox humana (see plate 17) was also a straight tenor oboe, made around the 1730’s. It had two parts and was used mostly in England, to accompany church choirs. It was also used as a solo instrument in opera orchestras in the 1760’s, but it was replaced by the English horn (see plate 17).

Plate 17 Vox humana, 1770 (original)

As a composer and musician, Jean Hotteterre and family made some significant improvements to the oboe during the late seventeenth century. “It fell mainly (but not exclusively) to members of this family (The Hotteterres) to discover empirically the advantages conferred on the performer when he could use instruments having well-aligned response peaks, and thence to evolve the familiar instruments of the Renaissance into the sturdy, vigorous, full-toned, and flexible instruments of the Baroque era. They also wrote books on how to play them effectively, describing technical details of efficient blowing and subtleties of style and phrasing as practiced at the court.” By about 1635, Jean Hotteterre had his own instrument workshop. He was also a member of the ‘Hautbois et Musettes’, which was a court ensemble. In writing about Hotteterre: “Borjon wrote that he was ‘unique as a maker of all kinds of wooden, ivory, and ebony instruments, such as musettes, flutes, flageolets, hautboys, and cromornes.’” Haynes and Burgess wrote: “The achievement of omnitonic woodwinds playing in equal temperament was not really possible until they were provided with separate tone-holes for every note. That meant that there were more notes (= tone-holes)

77 Burgess, G. and Haynes, B. *The Oboe*, 99.
79 Burgess, G. and Haynes, B. *The Oboe*, 30.
than there were fingers to close them. Close standing keys were the answer; they were used for the notes that fell between the natural seven-hole scale."

On the development of the ‘new’ Hautboy, Haynes writes: “The makers Danican, Hotteterre, and possibly Jean Philidor were closely involved with about two dozen hautbois players active at court and in the city of Paris in the critical decades of the 1650’s and 1660’s when the instrument was undergoing major changes. Some or all of these players would have been involved in the experiments, acting as consultants (or guinea pigs). There are indications that there was one year that was critical in this process: 1664. In this year, exactly half (6) of the veteran players of the Violins, Hautbois, Saqueboutes et Cornets left the group [a Hautboy ensemble: Mousquetaires]; the same year also saw five members of the Cromornes et Trompettes Marines leave service. It is the year Le Brun produced the design for the borders of the Gobelins tapestries showing the two types of promorphic hautboy. It was in this year that the earliest of Lully’s Trios de la chamber (LWV 35) was written. It was also the year Jean Hotteterre began service in the Violins, Hautbois, Saqueboutes et Cornets.”

Starting with one key below the last finger hole (the Great-key), the hautboy had two more keys added which stood either side of the Great-key (see plate 18). These were used for Eb/D# and the other key was there so the instrument could be played right or left handed. All sources (early hautboy tutor/treatises) how clearly that the instrument was always played left hand above right and none of them mention the duplicate Eb key which made the reverse position possible. Alternate hand-positions seem to have been provided for on the oboe right from its time of its introduction, and no doubt in imitation of the earlier shawms, recorders and curtals, but apparently more as a concession to symmetry of appearance than convenience of playing.

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80 Burgess, G. and Haynes, B. *The Oboe*, 108.
81 Haynes, B. *The Eloquent Oboe*, 56.
82 Ibid., 71.
**Plate 18** Treble hautboy (copy: after Grundmann): the *Great-key (low C)* and Eb/D#

**Repertoire and Oboe Treatises/Tutors**

“Printed instruction books, that is to say, for the simple 2- or 3-keyed instrument which was the prototype of the one now bearing that name first began to appear in the closing years of the seventeenth century and continued in a fairly steady flow for upwards of a hundred years. Thus the oboe was the first of the modern woodwind group to receive a codified technique; a fact which reflects its remarkable popularity and usefulness in baroque ornamentation.”

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E. Halfpenny

Teaching and learning music in the seventeenth and eighteenth centuries was usually done through passed down knowledge of father and son or master and apprentice. There was a substantial amount of musicians who were very literate musically, but lacked other literate education. Writing tutors and methods for music was time consuming, so teachers only had time to develop and teach their skills with little time for much else, especially if they were employed in other areas. Tutors varied in quality and often emphasized and overstated the obvious while leaving other important instructions out.

On methods, Haynes mentions: “From the end of the seventeenth century, the instructions changed very little. The fact that the contents of The Compleat Tutor to the Hautboy (c. 1715, itself possibly a copy of a lost tutor published in 1699) were repeated in seven other works appearing as late as c.1775 attests not to the static nature of hautboy

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85 Haynes, B. *The Eloquent Oboe*, 176-177.
technique (from other evidence, we know this was not the case), but rather to the superficial character of the books.”

From the beginning of the hautboy’s existence up to around 1800, there are approximately 10,000 surviving pieces written for the instrument. This consists of solo and chamber works, which have the instrument mentioned in the score. According to Haynes and Burgess research: the first music known to be written for the hautboy is in Jean-Baptiste Lully’s *Trio de la chamber*, in which the total number of movement total of fifty four movements (nine movements included the hautboy). After 1670, Lully often used this ‘new’ instrument (hautboy) in his operas. “The military debut of the new model may have occurred in the same year, 1670, with a new march and drum roll by Lully preserved in the Philidor Manuscript. This march was written by order of the King, and played by the hautboy band of the newly-created Regiment du Roy.”

The first known Hautboy tutor was *The Sprightly companion* in 1695 by John Banister. It gives detailed technical methods of the three-keyed hautboy (two of the keys, Eb, were duplicates). In his article *A Seventeenth-Century Tutor for the Hautboy*, Halfpenny includes the Sprightly Companion’s preface: “One would wonder the French Hautboy should obtain so great an esteem in all the Courts of Christendom, as to have the preference to any other single instrument. Indeed it looks strange at first sight: But on the other hand, if a man considers the Excellency and use of it, this wonder will soon vanish. For besides its inimitable charming sweetness of sound (when well played upon) it is also majestical and stately, and not much inferior to the trumpet: and for that reason the greatest heroes of the age (who sometimes despise strung-instruments) are infinitely pleased with this for its brave and sprightly tone.”

Other noteworthy early hautboy tutors include *On Playing Oboe, Recorder, & Flageolet* by J.P. Freillon Poncein (1700) and *Principles of the Flute, Recorder and Oboe* by

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86 Burgess, G. & Haynes, B. *The Oboe*, 178.
87 Ibid., 58.
88 Ibid., 59.
Hotteterre, J-M. (1707). On Freillon Poncein’s work, Eric Halpenny wrote: “Poncein is valuable because it sums up the French attitude towards the instrument for the earliest, with its elaborate code of ornaments and its recognition of every available enharmonic sound within the scale.”

The term ‘hautbois’ when used in musical scores during the Renaissance and Baroque does not necessarily mean hautboy/oboe. The composer (or copyist) could often mean any of the wind instruments used during that particular period such as traversos, recorders, musettes, or it could refer to any of the double reed instruments. “Haynes explains why this could have been the case: “In this period (before 1670), and especially in France, instrumentation was left ambiguous and determined according to the situation of the moment, such as the acoustics of the performing space, available instruments etc. But since the type-instrument was not yet clearly defined, the term ‘hautbois’ was quite general. Not only could it include different sizes of hautboy as well as the bassoon (just as ‘violin meant all the instruments of the violin family), it could mean any double-reed instrument . . . Still, if ‘hautbois’are mentioned, we know that the music was considered playable on the hautboy and would have been appropriate for it.”

Pitch

On the surface of it, pitch may not seem to be an issue in the context of this thesis. However, there is surely no doubt that the matter of pitch is an essential element of the integration of instruments. In what follows, I will explore the mechanism of pitch and its evolution.

The definition and use of pitch should not be confused with intonation. However, it must be understood that the players’ understanding of ‘in tuneness’ is affected by the pitch system chosen to perform within. Therefore, connection between pitch and intonation is an important matter for consideration. For example if the tuning temperament is changed

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91 Haynes, B. The Eloquent Oboe, 59.
from non-tempered to equal temperament, adjustments must be made in order to remain ‘in tune’.

Since the latter 19th century, the majority of musicians and audiences have been locked into listening to and learning in equal-temperament. This has become the standard used, therefore, there is a radical response to the apparent ‘out of tuneness’ when listening to performances that are based non-equal-tempered systems; compared, that is to say, to the musicians and audiences from the 17th and 18th centuries.

The accurate measurement of pitch (cycles per second or cps) came about in approximately 1824. A group of German physicists using a mechanical stroboscopic device found the tuning fork they were testing was at 440 cps. The tuning fork had been invented in 1711 by a lutenist and trumpeter, John Shore - it had a pitch of A423.5.\(^2\)

The concept of cycles per second for musicians of the Baroque was unknown. The smallest unit used then (the eighteenth century) was the 9th part of a whole tone. Haynes writes on the variances of historical pitch: "Even at the same place and with the same instruments, pitch must have varied, as indeed it does now. Because it is such a volatile element, it would be unrealistic to expect to find an “exact” pitch correspondence down to the last Hz in historical sources. It could also happen in some cases that a historical pitch was not quite where it was intended to be; nothing guarantees that pitch frequencies that have survived are “in tune” to the exact cycle per second with the pitch standard they represented."\(^3\)

Organs began to be used to accompany choirs at St. Peter’s in Rome after the first decade of the sixteenth century. Before this, church choirs sang without instruments (including organs), since they were “actually forbidden in the Sistine Chapel at Rome.”\(^4\) Singers placed each piece they performed at a pitch that was the most comfortable in relation to their ranges. Because of this, there were no standard or absolute levels of pitch between

\(^2\) http://www.uk-piano.org/history/pitch.html
\(^3\) Haynes, B. *A history of performing pitch: The Story of “A”,* xliii.
\(^4\) Ibid., 55.
performances. Haynes comments on the unimportance of pitch standards: “In this period, the organ alternated verses with the choir as Paolucci described. But for this function, it had no need to be calibrated to a standardized pitch; it had only to match the natural ranges of voices, and for the sake of practicality, the pipes needed to be connected to the keyboard in a way that allowed the organist to use simple tonalities. The “pitch” of the organ, that is, the frequency of the note sounded by the key A, was simply a function of vocal ranges… The need for a pitch standard in church did not arise until other kinds of instruments began to be used there.”

In the last 400 years throughout Europe, pitch has altered by about 6 semitones. Haynes writes: “For any given period and city, several pitches could be current in different musical domains (chamber pitch could be different from church pitch, for example, or military pitch different from opera pitch).”

An important reason for reviving historical pitches is to place voices in the original pitch in which it was originally composed for. Placing the pitch even a semitone higher or

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95 Haynes, B. *A History of Performing Pitch*, 56.
96 Ibid., xxxv.
lower affects the quality of the sound. On this subject, Scotto di Carlo wrote: “For male voices, situated at the lower end of the sound scale, the difference the two pitches in terms of the number of vibrations of the vocal chords per second is minimal, but it is different for female voices. Thus when the pitch is 445 Hz, for example, the vocal chords of a bass vibrate at an average of 41 times faster over the entire range …than when the pitch is 440 Hz; by contrast, a soprano’s vocal chords vibrate 160 times faster.”97 In 1618, Michael Praetorius comments on the low Italian pitch: “Some Italians quite rightly take no pleasure in high-pitched singing: they maintain that it is devoid of any beauty, that the text cannot be clearly understood, and that the singers have to chirp, squawk, and warble at the tops of their voices, for all the world like hedge-sparrows.”98

Quantz’s words on the pitch of woodwinds in Italy in the eighteenth century: “In some parts of Italy they prefer the heightening of the pitch . . . For there the wind instruments are less used than in other countries, and in consequence the inhabitants do not have such good taste with regard to these instruments as they have for other things in music . . . Although the shape of the instrument would remain, the very high pitch would finally make a cross-pipe again of the transverse flute, a shawm of the oboe, a violino piccolo of the violin, and a bombard of the bassoon.”99

Temperament is a system of tuning which compromises the pure intervals of certain pitches in order to fit the requirements of the system. The most important reason why temperament came to use is to make a tuning system easier in a wider sense in different musical situations and in any key. According to Haynes: “During the 19th century (for reasons we'll discuss later), keyboard tuning drifted closer and closer to equal temperament over the protest of many of the more sensitive musicians. Not until 1917 was a method devised for tuning exact equal temperament.”100

In his article on pitch, Peter Cook explains: “Pitch is expressed by combining a frequency value (such as 440 Hz) with a note name $a' = 440$ Hz is a pitch, as is $g' = 440$.  

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97 Haynes, B. A History of Performing Pitch, xxxvii.

98 Ibid., 71.


100 Haynes, B. The End of Early Music, 44.
If \( g' \) is 440, in equal temperament, then \( a' \) will be 494 Hz; if \( a' = 440, g' \) will be 392 Hz.\(^{101}\)

Pythagorean tuning\(^{102}\) (see figure 1.3) is the oldest way of tuning the 12-tone scale. Its scale notes use pure, un-tempered fifths. The relationships of all intervals in Pythagorean tuning are based on the ratio 3:2. Ross Duffin writes: “The ratio for the fifth is 3:2, which means that a string or tube of 2/3 the length will sound a fifth higher in pitch than the longer one”.\(^{103}\) Duffin continues: "The narrower the fifths, the narrower the resulting major third. In order to achieve acoustically pure major thirds, must be tempered (narrowed) by one-quarter tone of the comma difference between Pythagorean and pure major thirds."\(^{104}\) Since all its scale intervals are not tempered, this is not defined as a type of temperament.

‘Just’ intonation is not a temperament either. ‘Just’ is based on pure octaves, fifths and thirds. Notes are flexible in the sense that they can sharpen or flatten, depending on the need of each harmony. This can only be done on instruments and voices which can make these alterations, unlike the harpsichord or other set-tuned instruments.

For modern Western music, the most common tuning system is twelve-tone equal temperament, which divides the octave into 12 equal parts. It is usually tuned relative to a standard pitch of 440 Hz, called A=440.”\(^{105}\)

Equal temperament is the temperament in which almost all musicians use today, apart from those who specialise in period music and HIP. Equal-temperament became dominant around 1850. Unlike the Pythagorean temperament, the equal tempered scale uses pure octaves. All of the thirds and fifths are tempered to the same amount. Therefore all keys sound the same except higher or lower. “The expression ‘well-tempered’ can apply to equal tempering, as it essentially means that all keys are available. But

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\(^{101}\) http://www.oxfordmusiconline.com.ezproxy.cmu.edu.au/subscriber/article/grove/music/40883?q=pitch&search=quick&pos=1&_start=1#firsthit - April09

\(^{102}\) Pythagorean: after the Greek philosopher and mathematician Pythagoras.


\(^{104}\) Ibid., 34.

\(^{105}\) http://en.wikipedia.org/wiki/Equal_temperament
traditionally, ‘well tempering’ applies to the various methods of unequal tempering which made all of the keys available.”

The most common temperament used in the Renaissance period was quarter-comma mean-tone (see figure 2.4). This used eight pure thirds and four diminished fourths (or very sharp thirds) which had eight acoustically pure thirds and ratios. In quarter-comma meantone, “a whole tone is composed of 2 semitones, a major third of 4 semitones, a perfect fifth of 7 semitones, and an octave of 12 semitones.”

On tuning and temperament, Haynes and Burgess state: “For instruments without a fixed tuning (that is, most non-keyboard instruments), ‘temperament’ is in fact an overly specific concept; intonation is influenced by technical situations, subjective perceptions, even differences in dynamics. No violinist or hautboist is capable of playing consistently in a keyboard temperament, even if they wanted to. Since both quarter-comma and sixth-comma meantone had the same general tendencies, either would have served as an approximate tuning model.”

Pitch on the hautboy can be altered by using several techniques. The most preferred way is by adjusting the pitch by ear, since the oboe can alter its pitch quite easily. Other examples to do this are by the addition of extra key/s and/or by changing the fingering. Woodwind instruments (particularly those with few or no keys) often have numerous alternative fingerings for certain notes, given that the instrument is well made stable in pitch changes. The principal method for adjusting the pitch on the oboe is by the embouchure (shape of the mouth). This is achieved through changing the embouchure shape and varying the pressure of the lips around the reed. Varying the air pressure and dynamics also impacts on the pitch. “On the hautboy (unlike the recorder and clarinet), notes can quite plausibly be ‘bent’ to accommodate pitch levels as much as 40 cents apart

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106 http://www.jimloy.com/physics/scale.htm
109 Burgess, G. and Haynes, B. The Oboe, 37.
on the same instrument. Not only are there differences between players, but the same player can alter the pitch of an instrument by using reeds of different dimensions.”

Haynes states: “The tuning model that was in general use when the hautboy was developed was quarter-comma meantone. In this tuning (also known as ‘true meantone’) because it makes no compromiss with pure thirds, as do the later ‘modified meantones’), sharps are lower than their equivalent flats by about 41 cents, approaching a quarter of a tone (a quarter-tone is 50 cents). A characteristic of meantones as that flats get generally higher and sharps lower in the order they appear in a key signature.”

Hautboy players of the seventeenth and eighteenth centuries often regularly divided notes that were different enharmonically for example, G#/Ab, with different fingerings (see figures 2.6 and 2.7) in the sense that they can sharpen or flatten depending on the need of each harmony (‘just’ intonation). These enharmonic pairs were set apart in fingering

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110 Haynes, B. The Eloquent Oboe, 93.
111 Burgess, G. and Haynes, B. The Oboe, 34.
112 Ibid., 286.
charts for the hautboy. In order to play certain accidentals that are usually far apart in pitch, the player has to have a very flexible embouchure to adjust the reed to make the note higher or lower.

Figure 2.6 Baroque oboe fingering chart: Fingerings for flat (b) notes.

Figure 2.7 Baroque oboe fingering chart: Fingerings for sharp (#) notes.
Another way to adjust the pitch on the hautboy that was standard in the eighteenth century was the use of an alternative top joint (corps de rechange). One gives the natural pitch of the instrument and the other, which is made slightly longer, is lower in pitch (up to about a semitone either way).

Hedrick and Burgess give examples of pitch differences when using reeds with different dimensions: “By relating the basic pitch of the reed with bore conicity, Benade has taken differences between various players' embouchure and breath-pressure into account, explaining why different players may need reeds of different length to play the same instrument at the same pitch. Likewise, variation in preferred staple conicity results from differences in the technique of overblowing from player to player. On the other hand, there are many ways of producing the same Frs (frequency of reed and staple alone when playing fundamental scale) by balancing the pitch-determining variables in different proportions. To take a simple example, a reed with very wide cane and short staple may give the same Frs as one with a longer staple and narrower cane. The test of a good reed is that the Frs is as close to constant over the whole range of the instrument as is possible. While it may help to give a rough gauge of reed dimensions required to play the critical notes and octaves in tune on a given instrument, this formula does not allow for the subtle modifications every instrument needs to assure the response of cross-fingered notes and various other compromises. Thus it is not accurate enough to verify the reed-to-oboé associations.”

*Corps de change,* for woodwind instruments not only affects the pitch but the quality of timbre. On different Baroque flutes (traversos and ‘saxon’ flutes) suiting certain pitches, J.J.H. Ribbeck comments: “Quite different from these flutes (traversos by Quantz and Kirst) are those of Mr. Grenser, and also those of Mr. Tromlitz which resemble them closely. In order to compare the sound of these two types, I consider it necessary to refer to their higher and lower pitch. No Saxon flute can approach the low pitch of the Berlin flutes, because their bore is too narrow for such a pitch. The Saxon corps 1 and 2, that

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114 Saxon flutes: flutes made by makers from Saxony.
begin a tolerable interval after Quantz leaves off, are really worthless; but I find the tone of Mr. Tromlitz’s corps 4 and Mr. Grenser’s 3 and 4 incontestably more beautiful. It is more resonant, clear and pure, and despite its higher pitch still as full and round as Quantz’s, even using his own best corps.”

Roderick Cameron (1986) comments on the effect of pitch on traversos: “Looking at many hundreds of original flutes from the eighteenth century, it is apparent that very few of them played at [exactly] A415 . . . if we wish to be faithful to the sonorities of eighteenth century music for flute, it will not work to play everything at A415.”

Pitch variances throughout Europe in the Baroque period not only affected woodwinds in what accessories they needed to adopt. Strings for Baroque violins in orchestras “must be chosen according to the pitch of the orchestra.” It is also important to choose the pitch according to the singer’s vocal range. In Praetorius’s words (1618) on high pitch (Haynes’s equivalent to approximately A=464hz): . . . “is often found too high – and not only for singers, but for string players. Violins, viols, lutes, pandorás, and son on require extraordinary strings to cope with such high tuning. Thus it happens that the top strings break in the middle of a performance, and one is left in the mire. Really, to let the strings hold their tuning better, stringed instruments like these must commonly be tuned about a tone deeper, with the other instruments also playing a second down . . . it is a great relief for the singers to be able to sing at this pitch, a tone lower.” For lower pitched orchestras, strings used, needed to be thicker.

In some cases, transposition was the most obvious solution to resolve the issue of several instruments being at different pitches in the same ensemble. Scores that involved the use of two or more instruments that used different pitch standards in the early 18th century were often notated in different keys. Composers were obliged to consider several factors when transposing for both instruments and voices, such as technical difficulties of certain keys, affections, temperament and the desired timbre. The primary consideration was the

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115 Haynes, B. A history of performing pitch, 314. – J.J.H.R., bemerkungen uber die, und versuch einer kurzen anleitung zur bessern einrichtung und behandlung derselben (Stendal, 1782).
116 Haynes, B. A history of performing pitch, xxxix.
117 Ibid., 316.
118 Ibid., 69.

41
transposition for voices because of register placement. String players in the 18th century were often retuned as much as a whole step up and down in changes of pitch and/or key.  

**Choice of Key**

Developing key systems on 19th century woodwind instruments served several purposes. One of the most important of these was to “…reduce the differences in sonority and finger technique between different tonalities, ‘rationalizing’ them by making them feel and sound more equal.”

The natural scale of woodwinds without keys (for example, the hautboy) were different from one another in terms of sound quality and the required technique. According to Haynes: “….. the good keys (that is, those with few ‘irrational fingerings’ and ‘uneven tones’) were actually easier to finger without key mechanisms. But each additional flat or sharp complicated the finger technique and made the response less secure.” Keys that had more than four accidentals proved to be not only difficult in relation to fingering, but also produced unevenness in tone. For example, the cross fingering of C# to D#. Except for the skilled player, this cross fingering is extremely difficult to make it sound in tune, but even then, fast legato passages are almost impossible to play smoothly. An alternative fingering that can be used in this case is the trill fingering, although it is not pleasant sounding since it is flat. These uneven sounding notes in awkward keys were used for certain effects, but for the most part, composers used the key signatures with fewer accidentals. This method was also used in other non-keyboard and keyboard instruments.

The hautbois d’amore, (the alto of the hautboy family) could and was most probably used to make impossible keys easier, since it is in the key of A. This automatically adds three sharps to its natural fingered scale. It was mostly used for sharp keys, since “its fingered scale of C major produced a sounding A major scale”. Cevedra Blake states the

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120 “Pitch” by Peter Cooke http://www.oxfordmusiconline.com
121 Haynes, B. The Eloquent Oboe, 213.
122 Ibid., 213.
123 Ibid., 215.
following: “Bach (J.S.) definitely favored certain keys for the instrument (oboe d’amore). B minor, f# minor, A major, D major and G major respectively were the most popular keys.”

Haynes states, that J.S. Bach wrote a considerable amount of works for hautboy and hautbois d’amore in the keys of A minor and D minor (twenty three solos in each key). Haynes goes on to say: “When he began composing a piece he had to decide the tonality to put it in, surely one of the most important considerations was how it would sound on the obbligato instrument . . . The most common tonalities composed for the hautboy were in B flat major, C major, F major, G major, G minor and C minor. The flat bias is clear.” Most Hautboy solos written by these composers did not exceed more than two flats or sharps. This is because keys with more than this creates awkward fingerings and complex/unpleasant sounding trills. The overall repertoire for the hautboy shows that keys/tonalities were considered and chosen based on the appropriateness for the instrument.

In his dissertation, William Davis’s states: “The oboe d’amore was built in order not only to shift the “hautbois” range downward, but also to play the sharp tonalities, which the “hautbois” had difficulty in doing. By taking the circle of fifths and transposing it up a minor third for the oboe d’amore one sees that the keys of A major and F-sharp minor . . . have now become C major and A minor respectively. Thus, these later mentioned keys would be very comfortable to play on a eighteenth-century oboe d’amore.”

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125 In classical music **obbligato** usually describes a musical line that is in some way indispensable in performance. Its opposite is the marking **ad libitum.** It can also be used, more specifically, to indicate that a passage of music was to be played exactly as written, or only by the specified instrument, without changes or omissions. The word is borrowed from Italian (an adjective meaning **fixed.**) From Wikipedia
126 Haynes, B. The Eloquent Oboe, 217
127 Ibid., 218.
129 Characteristics of musical keys. http://www.library.yale.edu/~mkoth/keychar.htm

43
Another consideration for the selection of a given key was the characteristic qualities (moods) that pertain to certain keys. The following is a list of examples of key characteristics.\textsuperscript{129}

\textbf{D major}: "Gay things and grandeur" (Rousseau, 1691)  
"Joyful and very militant" (Charpentier, 1692)  
"Pleasant, joyful, bright, songs of victory" (Masson, 1697)  
"Songs of mirth and rejoicing; grandeur and magnificence" (Rameau, 1722)

\textbf{Eb minor}: "Horrible, frightful" (Charpentier, 1692)

\textbf{Bb minor}: "Gloomy and terrible" (Charpentier, 1692)  
"Mournful songs" (Rameau, 1722)

Many issues had to be considered when selecting the type of instrument for which music was composed. The church cantatas of J.S. Bach included a wide variety of instrumental timbres and instrumental combinations. “An examination of the four cantatas in which Bach prescribes all three varieties of oboes confirms that the oboe da caccia was primarily associated with expression of grief, tragedy, sin or sorrow, death etc.\textsuperscript{130}  

Charles Avison writes on the oboe and its affective connotations: “The Hautboy will best express the Cantabile, or singing style, and may be used in all movements whatever under this denomination; especially those movements which tend to the gay and cheerful.”\textsuperscript{131}

\textbf{Rhetoric}

To conclude this Chapter on the historical context for the Baroque oboe, some further discussion of Rhetoric is needed. In defining the terms \textit{rhetoric}, New Grove online states: “Originally a term referring to the skills associated with public oratory, ‘rhetoric’ has

\textsuperscript{129} Denton, J. The Oboe and the Oboe d’amore in Bach’s Cantatas (University of Rochester, Eastman School of Music, 1977), 176.

\textsuperscript{131} Ibid., 168.
come to mean the art of verbal discourse. For much of its history Western music has been predominantly vocal, and musicians have been influenced to some degree by rhetorical principles in setting texts. It was during the Baroque era that rhetoric had the most pervasive and profound effect on musical thought and practice: indeed, impassioned oratory may be considered the musical ideal of the period. Much Baroque music theory drew its frame of reference from rhetoric, especially in discussions of form and style.132 . . . That composers enjoyed the possibilities of illustrating textual ideas and individual words with musical figures is extensively shown in both sacred and secular music from at least the early 16th century and can even be seen as far back as Gregorian chant. . . Only at the beginning of the 17th century, however, was an attempt made, by the German theorist Joachim Burmeister, to codify the practice and to establish a list of musical-rhetorical figures.133

Rhetoric was also used in dance and writing styles. Haynes writes on its use in musical structures: “In our own time, musical Rhetoric was first resuscitated by period musicians of the mid-1960s who developed a new style of playing based on figures and gestures, with the goal of projecting affections….Rhetoric also acts as a kind of hermeneutics or narrative, providing handles for understanding music’s meaning, in ways parallel to discursive thought, stories, and descriptions of emotional states. And it provides performers with a rationale for making emotional contact with their listeners. ..since the revolutionary days of the 1960’s – Baroque music has been constrained by the simplistic idea that expressive performance is Romantic. Rhetoric offers an alternate discourse and validates expressive performing in ‘Early music’.” 134

Melodic phrases in Baroque music are smaller than that of Romantic music and therefore, since it is compressed, its structure is complex with its sudden dynamic changes and ornamentations. According to Haynes: "Many of these motives were derived from improvised embellishments on emotional words in texts by singers of the seventeenth

132 [http://www.oxfordonline.com](http://www.oxfordonline.com)
133 Ibid.
century. By the end of the century, these motifs and short melodic ideas were being called *figures*, a term borrowed from the “figures of speech” in an oration. Instrumentalists had meanwhile taken them up, and without the connection to text, melodic figures became formulas for constructing tunes, like building blocks. Baroque melodies were constructed as a series of figures, some with names and some generic.”

**Summary**

The outline of the history, use of the Baroque oboe family have been presented. I have also laid out the background of the history of pitch and the fact that pitch variances in the Baroque period were varied depending on where and when one played. As shown, it is hard to be exact in measuring of the pitch of original instruments. Also stated is the many different ways in which one can change pitch on the Baroque oboe.

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135 Motif: A short musical idea, melodic, harmonic, rhythmic, or any combination of these three. A motif may be of any size, and is most commonly regarded as the shortest subdivision of a theme or phrase that still maintains its identity as an idea. It is most often thought of in melodic terms, and it is this aspect of motif that is connoted by the term ‘figure’. www.oxfordmusiconline.com  2/6/2009.

Chapter III

Baroque and Modern performance practice:
What is Authentic?

In this chapter the concept of ‘authenticity’ will be interrogated. This is important in the context of this thesis as it impacts on the original research question; insofar that it either validates or invalidates the use of a period instrument played among instruments from more contemporary times. Although the word ‘authentic’ has now been replaced by ‘Historically Informed Performance’, in effect it is the same as the intent to offer the performer and perhaps even more importantly the listener an experience which approximates to the original sounds and/or intentions of the composer.

Authenticity

“If one strives only to be authentic, it will never be convincing. If one is convincing, what is offered will leave an authentic impression”.137 Gustav Leonhardt

“... but in fact those old pieces were not written for us. Nobody back then knew what we would be like, what kinds of instruments we would be playing, or what what we would expect from our music.”138 ... “Nobody in the Baroque period bothered to write the obvious or describe the commonplace, whence comes the saying ‘what everyone knew then, no one knows now’”.139 Bruce Haynes

139 Haynes, B. The Eloquent Oboe, 223.
To think of an object as being authentic, in our minds, we want it to be an original and to know who it was created by and when it originated. This is why only original (or thought to be original) pieces of art, musical instruments, archaeological artifacts and rare documents, to name a few, are showcased in museums, galleries and ethnographic museums.

On the question of authenticity on the Baroque flute, Stephen Zohn comments on Jean-François Beaudin’s ‘modern traverso’ design: “I must admit that I was initially skeptical about a traverso not strictly based on historical models. Like most musicians who play period instruments, I was conditioned to believe that only a faithful copy of an eighteenth-century original could do full justice to the music of Bach, Mozart, and their contemporaries. Yet I had always been slightly uncomfortable with the idea of playing such copies in modern spaces and in performing contexts very different from those of the past. Many of us have had the experience of playing in cavernous spaces with unflattering acoustics, or with a large number of string instruments that can easily drown out softer winds.”140

Another example of a modern innovation of a musical instrument is Andrew Potter’s comment: “. . . the steel drum ensembles of Trinidad, whose main instruments are the fifty-gallon oil barrels left behind on the island by U.S. forces after the Second World War. These drums, along with other metallic objects such as biscuit tins and frying pans, almost completely replaced the indigenous drum technology, which used bamboo. But does anyone think Trinidadian steel drum music is any less “authentic” for it?”141

Sherman writes: “Many writers and listeners have fallen into the trap of evaluating early instruments in terms of their ability to measure up to modern standards of volume, tone quality and technical requirements . . . a comparison of an instrument’s characteristics

140 http://www.flute-beaudin.com/Testimonial_-_Stephen_Zhon.html. Comment by Stephen Zhon - professional traverso player, musicologist at Temple University, Philadelphia, USA
141 Potter, A The Authenticity Hoax, 203.
with the demands of the music written expressly for it, by determining how it was able to realize the performance practices in use when that music was played.”

From his article 'Art, Culture and Authenticity in South African Music' Beverly Parker states: “While musical instruments are sometimes included in general ethnographic displays, they are often gathered in specialist music collections which may be devoted to either instruments used for art music or those considered authentic artifacts, but both types of instruments are included in some displays. However instruments used for the playing of art music in the European tradition tend not to be included in ethnographic museums, however much they represent a particular culture and no matter how 'traditional' they are, simply because of the 'us-and-them' divide that has permeated both scholarly and popular thinking. Additionally, when museums label instruments used in European art music, they do so differently than when they label instruments used for the playing of music from 'other' traditions.”

In describing the way people think in ‘authentic’ terms, Andrew Potter writes: “In order to properly grasp what people mean when they talk about authenticity, we need to know the context in which it is used, and with what it is being contrasted. . . . since everything is, in a sense, genuine or real. After all, everything that exists just is what it genuinely is, and there is nothing that exists that is not real.”

On the Authenticity movement, Dorrottya Fabian writes: “During the 1980’s, much scholarly attention focused on the various aspects on this complex idea and by the 1990’s the term became discredited. Nowadays it more customary to speak of 'historically informed performances and avoid any references to ‘authenticity.”

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On early music (Mediaeval and Renaissance) music revival Hogwood reminisces “... my interest in this kind of music became exhausted, because we did not know whether or not what we were doing was authentic. Although the whole world thought that this type of music-making had a musicological foundation, the very opposite was the case: we had to do a lot on ‘feeling’, because there was insufficient basis and definite proof of the way in which music was made in the middle ages. In looking for an ‘original sound’, we were very much dependent upon hypotheses. On the ensemble The Academy of Ancient Music Hogwood goes on to say: “... our style has always remained open and flexible, because I can see with other groups the danger of too fixed a style, which one uses for each and every thing. Then one is really in the same situation as a modern symphony orchestra which also plays Johann Sebastian Bach with a Richard Strauss sound.”

Cases of ‘Historical Informed Performance’ (HIP) were seen as early as the Nineteenth century. One of the most significant events in the Early Music Revival was Felix Mendelssohn’s revival of the St. Matthew Passion in 1829, although it was played on modern instruments of the day. In 1967, Nickolaus Harncourt and his orchestra, the Concentus Musicus recorded Bach’s St. John Passion on original instruments. “One day we shall have to recognize the fact that the wish to hear old music in an unedited form, as close to the original as possible, sets off a chain reaction (tempi, numbers of performers, acoustics of halls-sound and sound-blending of instruments) which cannot be halted, and at the end of which stands a performance corresponding to the circumstances at the time of composition in every respect.”

In The Early Music Revival: A History, Haskell writes on Mendelssohn and his contemporaries ...“looked upon early music not as a body of historical artifacts to be painstakingly preserved in their original state but as a repository of living art that each generation could – indeed should - reinterpret in its own stylistic idiom”.

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146 Haynes, B. The End of Early Music, 27.
147 Ibid., 45.
When it comes to the subject of ‘period composing’, numerous scholars, performers and researchers think that this type of composing has any value. Hayne’s discusses the objections that arise when talking about period composing: “period performing is alright but period composing is not; the question of copying; chronocentrism: composing should be exclusively in modern style.”149

There are a number of composers today who specialise in the Baroque composition. For example, Hendrik Bouman, Matthias Maute, Peter Alaric DeSimone, Mark Moya and Giorgio Pacchioni (composes for the lute and viola da gamba as well as others).

An organization titled Vox Saeculorum specializes in the ‘Baroque revival’: “an organisation devoted to the custodianship of the Baroque Revival in contemporary art music.”150

An American period ensemble ‘American Baroque’: “. . . combine 18th-century music with new works, composed for the group through collaborations and commissions from American composers . . . Intrigued by the unique timbres and subtlety of sounds inherent in their period instruments as well as the excitement and anticipation of performing new music, the group continued to pursue projects and programming that involved combinations of new and old elements.” Commenting on his arrangement of Vivaldi’s The Four Seasons, Gonzalo Ruiz states: “In my own part I assigned to the oboe some violin lines that may be considered extreme for the instrument, but only by those unfamiliar with the full extent of Vivaldi’s oboe writing. The barking dog in Spring’s afternoon is played on an oboe da caccia without a bell, not Vivaldian, but we think very canine . . . The result really is a Four Seasons like you've never heard before. The coloristic aspects of Vivaldi's descriptive composition come to life much more vividly than in the original version while the new texture is instantly perceived as authentically baroque. The "spotlight" that roves from one instrument to another keeps the focus on the ensemble and the work's content, not one soloist. Rather than simply another new spin on

150 http://www.voxsaeculorum.org/back.htm
a tired classic this is an original but historically plausible version that preserves all the excitement and beauty of the original composition and opens up a whole new dimension of colors drawn from Vivaldi's own palette.”

Hendrik Bouman elaborates on the subject of period composing: “It was completely natural for musicians of the 17th and 18th centuries to compose, to improvise and create variations ad infinitum, as well as to perform. Would you not agree, therefore, that we may also honor the heritage of the great masters – its inherent sublimity, the semantics of its symbolism, the clarity of its sonorities, the wealth of its spontaneous ornamentation, the swaying rhythms of its dances, and the evocative gestures of its pantomimes – by composing anew in the idioms they held dear? To embrace again this wonderful integrality, which in our time is still current in most musical genres the world over, represents for me a logical and necessary evolution in the authenticity movement in early music, to which I have contributed throughout my career as soloist, accompanist, conductor, educator, and, for over a decade, as improviser and composer of Baroque and Classical music.”

**Performance Practice**

The instruments used in symphony orchestras today are best classified as ‘modern’. Modern orchestral instruments are for the most part a product of nineteenth century (Romantic Period) designs. Most orchestral instruments have remained structurally unchanged in over a century. The changes that have occurred are essentially in the peripherals i.e. for example string production technology and synthetic materials used on percussion instruments. When interest and experimentation in HIP grew, musicians were mostly concerned with the basics of period instrument playing, such as: ensemble sizes, instruments (copies or originals), pitches and learning unfamiliar techniques on these somewhat ‘old-new’ instruments. At that time, there were no teachers of these instruments as they had not been used or taught for a long period of time.

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There are significant differences between Baroque period and 21st Century contemporary instruments. For example, modern instruments have more control over dynamics and are suited to long-line phrasing. Period instruments on the other hand, particularly woodwind, do not have the range and capability to play extremely long crescendos or diminuendos. Baroque style uses quick and often abrupt changes in dynamics and tends not to use long-line phrasing. Period instruments are more difficult to play, especially after learning on its modern counterpart. Going from an instrument which has numerous keys, easier tuning, a stable reed and greater dynamic ranges to a more primitive instrument with numerous cross fingerings to choose from, more flexible, thus less stable, reed and much harder to keep in tune is quite frustrating even to the most advanced player.\textsuperscript{154} Halpenny remarks: “Another matter brought to light by a study of these special fingerings (trill fingerings) affects the whole 'philosophy' of cross-fingerling. We are accustomed today to sharp pitch-responsive and maximum sonority from woodwind instruments over their entire scale and in any key. To achieve this, modern technology, based on nineteenth-century empiricism, eliminates as far as possible the influence of the tubing and vents below whichever note-hole may for the time being be in use. On cross-fingered instruments these factors, so far from being eliminated, had to be taken into account. Small, heavily undercut note-holes and less dense woods damped down and rounded off peak-responses, which were then adaptable to the inflection of pitch created by the technique of cross-fingerling.”\textsuperscript{155}

On the disadvantages of playing period music on modern instruments, Haynes writes: “The romantic bow does not as willingly shape each note, the romantic reed does not allow sudden and extreme changes of dynamic, the romantic key system eliminates the options of alternate fingerings and finger-vibrato.”\textsuperscript{156}

Modern music style is largely more rigid in the sense that there is less flexibility in performances compared to Baroque style. Except for the most primary use in cadenzas,

\textsuperscript{154} Haynes, B. \textit{The End of Early Music}, 153.
\textsuperscript{156} Haynes, B. \textit{The End of Early Music}, 154.
tempo rubato (expressive alteration of tempo) is more or less absent in twentieth century performances. In the 20th Century one of the consequences of the recording industry, and its need for editable material, was the requirement for predictable regularity and unchanging tempo. Sherman remarks on this subject: “What might also make historical re-creation impossible is that performing contexts influence music-making, and old music is almost never performed now in the contexts it was written for - chapel, feasting hall, music room, salon. Even music written for the concert hall has to contend with radically different concert-hall sizes, acoustics, and audience behavior. In a subtle example of a context shift, Robert Philip observes that a modern audience's main listening context is recordings, which are "perfect." …To the extent that recordings have changed our outlook, some critics say, we can never play as artists played in the past.”¹⁵⁷

Many amateur Baroque performers were more skilled in their instrument/s than the ‘professionals’. Amateur musicians performed and developed their skills as volunteers. For some, making money from playing music was thought of as demeaning.” Haynes comments: “. . . making music was not regarded by the upper class as a commercial activity; to make money from music would have been a bit like expecting a monetary reward for volunteer social work today.”¹⁵⁸

The professional hautboists of the eighteenth century often did better than their colleagues in terms of payment for their skills. Haynes states: “In a time when music had some of the public functions that sports does today, the best-paid players were probably regarded in a way not unlike the star athletes of today, hired by city teams. The salaries of some players suggest they were in this celebrity category. . . . Hautboy players employed in the Chapelle at Versailles were better paid than any of the organists and violinists.”¹⁵⁹

In some instances, the first hautboist of the orchestra was paid very close to, if not the same as the principal violinist. Players who were talented and/or fortunate, found

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¹⁵⁹ Haynes, B. *The Eloquent Oboe*, 288.
interesting employment at “courts as Hofmusici, or in cities as Stadtpeifer.” It was these players who were the original recipients of most solo music for hautboy. Hautboists who managed to secure these posts were usually among the highest-paid orchestral musicians of the seventeenth and eighteenth centuries. Stadtpeifers were entitled to many benefits, such as being exempt from taxation. They sometimes had instruments, music, clothes and given donations of food. His social status was often high and his post was appointed for life and could be passed on to within the family as inheritance. “In order to guard their exclusive rights to play, the Stadtpeifer were protected by imperial statutes dating from the mid-seventeenth century; these rights were jealously guarded against potential competition, including that of Stadt-Hautboisten, regimental Hautboisten, and freelance musicians.”

**Phrasing**

In comparing Baroque and Romantic styles of phrasing, the use of legato was significantly more in the Romantic. Haynes states: “By the beginning of the nineteenth century an increase in the use of legato is indicated in sources (“gluing” the notes together “like a hurdy-gurdy,” as Quantz described an amount of legato that he considered excessive). The long-line, by its nature, implies a legato approach...“Just as Scheiermacher defined religion as the absolute dependency upon and connection of the individual to God, so too is legato in music the symbol of connectedness, of preservation, indeed of completeness, or of humility before music.”

Melodic phrases in Baroque music are smaller than that of Romantic music and therefore, since it is compressed, its structure is complex with its sudden dynamic changes and ornamentations. Romantic woodwind instruments require more pressure to play and it was more difficult to start and stop constantly. In the use of long-line phrasing (Romantic style), the player’s breath and pressure is more constant. On this, Burgess and Haynes

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160 Stadtpeifer, as these musicians were known in Germany, played for ceremonies, for weddings, and sometimes with singers in performances of elaborately scored sacred polyphony (i.e., music with multiple melodic lines). - http://www.britannica.com/EBchecked/topic/562332/Stadtpeifer
161 Haynes, B. The Eloquent Oboe, 276.
162 Ibid., 284.
163 Haynes, B. The End of Early Music, 52.
remarks: “The new keys removed the traditional responsibilities of embouchure not only in correcting intonation but also in overblowing to higher registers and in correcting ‘false trills’, and involved new fingerings. Finally the elimination of the dynamic ‘shaping’ of individual notes, and the complex small-scale phrasing that had been part of hautboy technique, encouraged a more fixed embouchure used in the context of longer phrasing that involved fewer stops and starts.”

**Improvisation and Ornamentation**

In most instances, written music from the Baroque rarely had performance markings to guide the performer, for instance, dynamic changes, exact tempo, use of vibrato, ornamentation and articulation markings. On French and Italian embellishment (ornamentation) notation, Quantz writes: “… French composers usually write the embellishments with the air, and the performer thus needs only to concern himself with executing them well. In the Italian style in former times no embellishments at all were set down, and everything was left to the caprice of the performer.”

One of the possible reasons for this is that composers were present during rehearsals in many instances, so therefore they would instruct the musicians verbally on these nuances. In most cases during this musical period, the performer improvised the subtleties in the music. As Haynes’s says: “No one bothered to write what would already have been understood. The convention was that the composer marked only the unexpected: that which deviated from the norms of the ambient style. This basic principle is evident everywhere.” On improvisational skills of Baroque musicians, Haynes continues: “They wrote down “charts” (of sorts) and read from them, and at the same time were also trained like jazz musicians; they could fake and improvise both treble lines and continuo realizations in elaborate and sophisticated ways. They were in the enviable position of

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164 Burgess, G. and Haynes, B. *The Oboe*, 103.  
being both “literate and non-literate musicians at the same time. If the wind accidentally blew their notes off the stand, they could keep playing.”\textsuperscript{168}

An ornament is not only an embellishment to a basic melody, but formed an organic part of that melody (see figure 3.1).\textsuperscript{169} In Lawson’s and Stowell’s opinion: “They improve mediocre compositions.

\textbf{Figure 3.1} An Adagio embellished with graces from Quenz on Playing the Flute. From: Telemann’s Methodic Sonatas

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{figure3_1.png}
\end{figure}

Without them the best melody is empty and ineffective, the clearest content clouded.” The primary classifications of Baroque ornamentation are: the appoggiatura, mordent, trill and turn. Quantz on ‘the manner of playing the adagio’: “The adagio may be viewed in two ways with respect to the manner in which it should be played and embellished; that is, it may be viewed in accordance with the French of the Italian style. The first requires a clean and sustained execution of the air, and embellishment with the essential graces, such as appoggiaturas, whole and half-shakes, mordents, turns, battemens, flattemens, but no extensive passage-work or significant addition of extempore embellishments….With good instruction the French manner of embellishing the Adagio

\textsuperscript{168} Haynes, B. \textit{The End of Early Music}, 205.
\textsuperscript{169} Lawson, C. and Stowell, R. The Historical Performance of Music (Cambridge University Press, Cambridge, 1999), 68.
may be learned without understanding harmony. For the Italian manner, on the other hand, knowledge of harmony is indispensable.”

Composers, who did take care to notate certain graces in their compositions, were Couperin (harpsichord) and Marin Marais (viol). Both composers wrote methods for their instruments, in which one can fill in the gaps more precisely. Applying to his own music, C.P.E. Bach devoted 70 pages to various methods of embellishments in his Versuch.171

Articulation

Articulation determines how notes begin and end through the use of the instrument or voice. As well as the lack of dynamics and tempo, for example, so too were articulation markings absent from the score. On the importance of articulation, Quantz states: “In the performance of music on the violin and the instruments similar to it the bow-stroke is of chief importance. Through it the sound is drawn from the instrument well or poorly, the notes receives their life, the Piano and Forte are expressed, the passions are aroused, and the melancholy is distinguished from the gay, the serious from the jocular, the sublime from the flattering, the modest from the bold. In a word, like the chest, tongue, and lips on the flute, the bow stroke provides the means for achieving musical articulation, and for varying a single idea in diverse ways.”172

Musicians were expected to “effect subtleties” of articulation from their own known expertise from their training. Composers only marked the occasional slur or dot in the music. In a given piece of music the wind instrumentalists of the Baroque were to decide for themselves the most appropriate tonguing that would best suit the tempo and time signature (duple or triple time for example).

On phrasing and rubato, Quantz explains: “I must in this connection make a necessary remark concerning the length of time that each note must be held. One must know how to

170 Quantz, J.J. On Playing the Flute, 162.
distinguish in performance between principal notes, also called “initial” or in Italian usage good notes, on the one hand, and on the other, “passing notes”, called by some foreigners bad notes. The principal notes must wherever possible be brought out more than the passing ones. In accordance with this rule, the faster notes in every piece in moderate tempo, or in Adagio, despite the fact that they have in appearance the same value, must nevertheless be played a little unevenly. Thus “initial” notes of every group, namely the first, third, fifth and seventh, must be held somewhat longer than the “passing” ones, namely the second, fourth, sixth, and eighth. But this holding must not amount to as much as it would if there were dots after the notes.”

The term, ‘notes inégaless (Fr.: unequal notes) in which “some notes with equal written time values are performed with unequal durations” comes from the Baroque and Classical musical periods and is particularly associated with the French style.

Georg Muffat’s preface to Florilegium secundum (1698) was one of the earliest discussions of articulation. In it he describes the style of orchestral bowing used in France at the end of the seventeenth century. “Muffat’s examples of bowings in different meters show that some liberty was allowed in fast dances, such as gigues and bourrees, where the up-bow stroke may be detached when there is no time for retaking the bow” (see figure 3.2).

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174 http://en.wikipedia.org/wiki/Notes_in%C3%A9gales
Figure 3.2 George Muffat, Retaking the bow from *Florilegium secundum*. Downbow = n or I Up-bow = v.

On how to articulate on the flute (traverse), Quantz states: “In this word *tiri* the accent falls on the second syllable; the *ti* is short, and the *ri* long. Hence the *ri* must always be used for the note on the downbeat, and the *ti* for the note on the upbeat…. *tiri* for dotted notes and moderately quick passage work, and *did’ll* for very quick passage-work (see figure 3.3).”

Figure 3.3 Articulations for the flute (traverso)

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On paired tonguing (tu and ru for example) and the hautboy, Haynes remarks: “Paired tonguing already had a long history by the time the hautboy was developed. The sources that described them were written all over Europe and extended until well after the end of the period covered in this book [1640-1760]. Most of the information survives in traverse tutors, many of which stated that the syllables applied to woodwind instruments in general.” Combining two contrasting tongue movements like tu and ru gave a woodwind player two technical possibilities that were difficult with the single tongue; first, a means of sustaining tempo in extended passages of quick notes through a rebounded tongue motion, and second, the creation of a pattern of repeated strong and weak stress (see figure 3.4)."\(^{177}\)

Executing this articulation on the Hautboy is different compared to using it on the flute. Since the tongue is not used to touch the teeth and lips (as it describes in flute tutors) with hautboy playing, the tongue was ‘tipped’ forward, since the reed is taken inside the mouth. In Quantz’s words on the articulation on the oboe and bassoon: “They need only note in the tongue-stroke with ti that, since the reed is taken between the lips, they must extend the tongue directly forwards, instead of curving the tip of the tongue and pressing it upward against the palate, as on the flute."\(^{178}\)

\(^{177}\) Haynes, B. *The Eloquent Oboe*, 236.

\(^{178}\) Quantz, J.J. *On Playing the Flute*, 85.
**Vibrato**

On the use of vibrato in the Baroque, Oxford online states: “Vibrato is regarded not as a single ornament but rather as a complex of ‘quivering’ ornaments which might be modified in performance depending on the desired expression or the emotion to be aroused.”

Vibrato on modern woodwind instruments is produced by evenly increasing and decreasing the pressure of the breath. Vibrato on Baroque woodwinds was used by the fingers (finger-vibrato) instead of the breath. Haynes describes flattening: “…flattening could be made by touching the edge of a strategic hole, in a way similar to trilling.”

In the twenty first century, vibrato is considered as an attribute of tone and is used continuously. Woodwind vibrato is used by the breath. On the use of twenty first century vibrato, Robert Philip states: “Vibrato has come to impose a uniform heightened expression on most playing (and singing). The effect is to deny that any passages are ‘unexpressive’ or ‘neutral’. The idea that ‘the steady tone’ should predominate, and that vibrato should be used only to intensify carefully selected notes or phrases, as Joachim, Auer, and others insisted less than a century ago, is quite alien to most late 20th century string-players and many woodwind-players.”

**SUMMARY**

As shown at the beginning of this chapter, there are a wide range of conflicting ideas when it comes to being authentic within the context of period performance. For example, the need to use period instruments when performing period music, to consider or be absolute in the intentions of the composer, accurate phrasings of the period, using authentic nuances such as little or no vibrato and correct ornamentation. This study shows that although one can be authentic to a degree, most of the factors involved comes down to an educated guess or opinion.

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179 http://www.oxfordmusiconline.com
180 Haynes, B. *The Eloquent Oboe*, 257.
181 Ibid., 250.
182 Haynes, B. *The End of Early Music*, 55.
Chapter IV
Conclusion

On the use of period and modern instruments together, Haynes writes... “Using different pitch in period style had another effect as well: it made it virtually impossible to mix Romantic and Baroque instruments in the same ensemble. This is turn forced musicians to choose between the two, defining themselves as “modern or “historical”; there was a symbolic barrier, thrown up by the mundane reality of pitch. Once an emblem of innovative practice, A-415 has itself now become a symbol of conservatism in its own right, sometimes blocking experiments with other historical pitch levels.”183 The primary objective of this thesis was to interrogate this opinion from the perspective of the non-professional oboist playing a Baroque oboe with an ensemble of modern instruments.

In order to do this a recording of a professional ensemble, plus a Baroque oboe played by an amateur, playing music of Telemann, Bach and Vivaldi was made. The professional ensemble consisted of a modern flute (wooden Boehm system - wooden body with a silver head-joint, 1920), a modern cello and a grand piano. I chose the piano instead of the harpsichord because the piano is a far more accessible instrument in most places (for example, rural Australia).

It is of course quite common for the harpsichord to perform with modern instruments; for example, with a modern oboe, flute and stringed instruments formatted in the modern style and pitch (The harpsichord being able to play in several pitches). In such cases the harpsichord is tuned to A440hz. However, there are no recorded instances of a Baroque oboe at A415hz being physically adjusted to enable it to perform at A440. In the context

183 Haynes, B. The End of Early Music, 44.
of the experiment undertaken for this thesis the oboe staple was adjusted to bring the pitch up to A440 (see below).

Having carried out the experiment, these are the critical issues that make the use of a period instrument problematic:

**Pitch**

Francois-Joseph Garnier wrote in 1802: ‘A reed that is too broad alters the tone quality of the instrument and resembles that of the bassoon.’ One can also increase the pitch by their embouchure, depending on the player’s embouchure strength and by how soft or hard the reed is. Haynes noted that “Compared with the Conservatoire oboe, variations in tone colour made with the embouchure are relatively easy to produce on the hautboy because of its wide, soft reed and its lower pitch that involves less tension.”

As pitch became more standardized, small discrepancies could be solved by using alternative methods such as extra middle pieces (traverso/classical flute), top joints and bells (oboe) which increased or decreased by approximately 5-6 Hz. The longer the joint, the lower the pitch and vice versa. In an example of this, Haynes writes: “Palanca is survived by three hautboys with alternate top joints. Alfredo Bernardini observes that the two centre joints and bells found with six top joints of different lengths at Musashino may be, in a sense, ‘just one oboe at 6 pitches’. The two sets of centre bells are quite different in length. He speculates that palanca determined that a given centre joint-bell combination could be well in tune with no more than a range of three top joints, and thus in order to support six top joints, it was necessary to supply two sets of centre-joints and bells.”

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184 Burgess, G. and Haynes, B. *The Oboe*, 99.  
185 Ibid., 286.  
186 Carlo Palanca - (1690-1783)A bassoonist in the Turin court ensemble as well as a maker of oboes, recorders, bassoons, and flutes. - http://www.baroqueflute.com/models/Palanca.html  
188 Haynes, B. *The Eloquent Oboe*, 99.
There are a number of ways that a Baroque oboe can play at the standard modern pitch of a= 440. One of these is by changing the reed, either by making it more flexible by altering its overall dimensions and/or shortening its overall length (including the staple). I have experimented with the later. Originally at a =415, the reed’s staple was cut by approximately 5mm. The original length of the reed was 70mm. Of course there are other ways to increase the pitch, for example, shortening the reed tip (cane) and re-shaping it to make it more flexible, thus easier to change pitch by the embouchure. I chose the method of shortening the staple for my recording. A comment by H.C. Koch\textsuperscript{189}: “One has the advantage with [the hautboy] . . . that for small variations of pitch the tuning can be corrected with the help of somewhat shorter or longer staples.”\textsuperscript{190}

**Dynamics**

There is quite a difference in the dynamic capabilities for a modern instrument compared to a Baroque instrument. Larger bores and tone holes on woodwind instruments for example make for more sound projection and control of its volume. So in order not to overpower the period instrument by playing too loudly, the modern instruments must compensate and use less extreme dynamic ranges.

**Intonation**

Playing on a period instrument within a modern context (modern/romantic instruments) requires that the player uses equal temperament, especially if a piano is within the ensemble. The problem for the Baroque oboe is: “. . . (unlike in equal temperament), notes were not always the same in Baroque tuning’ but changed according to context.”\textsuperscript{191}

With the shortening of the staple of my reed, this made it sit further down into the bore. Similar to pulling a tuning slide out very far on the flute, for example, it made the instrument harder to tune to itself.

\textsuperscript{189} H.C. Koch 1802, Musikalisches Lexikon

\textsuperscript{190} Burgess, G. and Haynes, B. The Oboe, 97.

\textsuperscript{191} Ibid., 103.
Here is a list of some of the pitch differences that occurred by shortening the staple:

- Low D and E was very flat (more than normal)
- Notes above and including top B natural were very difficult to speak
- Some alternative fingerings were added to my faculty because of slight pitch variances
- Second octave G and G3 were unusually flat.

The difference between tuning a Conservatoire oboe as compared to the hautboy, is that one is made using equal temperament and the other is made using meantone temperament. The tuning systems are not based on the natural scale of the instrument, but in the accidentals. Haynes states…“Not only are the flats and sharps quite distant from equal-tempered accidentals, but the difference between flats and their equivalent sharps is more than a quarter-tone….“The effect of using meantone instead of equal temperament is audible even to untutored listeners.”\(^{192}\)

**Facility**

Up to the end of the seventeenth century, the hautboy’s range was from middle C to D.\(^ {193}\) Facility is inextricably connected to tuning in many respects. One of the features of the hautboy is its cross-fingerings, which can also be quite complex. Recorder players have always used cross fingerings and still manage to play very fast passages in many different keys. Certain cross-fingerings gives a given note character, colour, unique timbre, whether it be more dampened, brighter and sharper or darker sounding. They also make it possible to be compatible with meantone tuning. In meantone, flats generally become higher and sharps become lower in the order they occur in each key signature.\(^ {194}\)

Since certain holes are specifically made for individual notes (and its octave) on the Conservatoire oboe, the accidentals can be placed where they need to be for equal temperament. This makes it difficult to play in other temperaments. One way to do this is by using alternative fingerings.

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\(^{192}\) Burgess, G. and Haynes, B. *The Oboe*, 285.

\(^{193}\) Haynes, B. *The Eloquent Oboe*, 198.

\(^{194}\) Ibid., 35.
When playing Baroque music on the modern oboe, there are many advantages with regards to fingering possibilities. With the addition of many more keys on the modern oboe, many fast passages in key-signatures of less than four sharps or flats are much less difficult than on the two keyed hautboy. On the negative side, some fingering patterns are very similar to each other on both types of oboe, which a player can temporarily forget which fingering to use.

For the purposes of the recording, in order to give a proper musical context for the Baroque oboe, the musicians performed applying, as far they were able, Baroque period performance practice nuances. For example, they substantially reduced the use of vibrato, used notes inégautes and embellishments (but mostly where they were already notated).

**Final Conclusion**

My research question was to measure the practicality the use of a Baroque oboe in the context of someone living within a small town or city in regional Australia, where it would normally be rare to have an opportunity to play in an ensemble of ‘period’ instruments. And, would it then make sense to adjust a period instrument, in this case a Baroque oboe set at A415, to be able to play at a higher pitch in order to fit with the pitch of modern instruments; and, with the secondary objective of ascertaining the musical value (in the context of ‘authenticity’) in a performance by a non-professional oboist.

There is no doubt that there was a significant difference in the timbre of the Baroque oboe when compared to its modern equivalent. Thus, because of its unique timbre, simply having one out of four instruments as a Baroque period instrument (or copy), increased the sense of ‘Baroqueness’ and tone-colour within the ensemble. In this respect, there was a kind of authenticity to the experiment, insofar that there was an improved musical outcome. Therefore, it can be concluded that if the pitch issue could be dealt with satisfactorily, stylistically there is a marginal benefit of using a period instrument amidst a modern ensemble.
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http://www.roberthcronin.com/shawms.htm
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http://www.thefreedictionary.com/Turkish+boxwood

http://www.thesoundofnumbers.com/Pythagorean_Tuning.htm

http://www.uk-piano.org/history/pitch.html

http://www.voxsaeculorum.org/back.htm
CD Recording

Track Listing:

Trio sonata in G Major (BWV 1039) ~ J.S. Bach:
1. Adagio ~ Baroque oboe
2. Adagio ~ Modern oboe

Concerto in D minor (RV 535) ~ A. Vivaldi:
3. Largo ~ Baroque oboe
4. Largo ~ Modern oboe
5. Allegro ~ Baroque oboe
6. Allegro ~ Modern oboe
7. Largo ~ Baroque oboe
8. Largo ~ Modern oboe

Concerto in G Major ~ G.P. Telemann
9. Vivace ~ Baroque oboe
10. Vivace ~ Modern oboe
11. Grave ~ Baroque oboe
12. Grave ~ Modern oboe
13. Vivace ~ Baroque oboe
14. Vivace ~ Modern oboe

Musicians:
Baroque oboe (Moeck; copy of J. Denner) and Modern Oboe ~ Sarena Wegener
Flute (Philip Hammig; Grenadilla) ~ Janusz Kwasny
Cello ~ Rebecca Harris
Piano ~ Chen Hui

Explanatory Note

The aim of the recording is to demonstrate the overall timbre of the ensemble when mixed with (1) a Baroque oboe and (2) a Modern oboe.

To ensure the experiment had veracity, no attempt was made, through editing, to disguise the pitch problems or to correct performance errors. I wish to make it clear that I am not a specialist on the Baroque oboe, although I have received some professional instruction.